

# The School Musician

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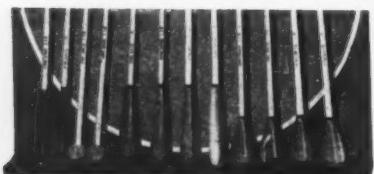
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## Presenting



**Veryle E. Homuth of Rolette, North Dakota**

This brief commentary on Veryle Homuth might be titled "French Hornist Makes Good but Good." Yes it was his beloved French Horn in the High School Band that smoothed his road to graduation from the Valley City High School and on four years through Teachers College bringing three majors to his credit. It was his French Horn in the band and orchestra of both these schools which gave the deep roots to his love for music and charted him definitely on a music teaching career.

Counting his greatest treasures Mr. Homuth recalls the number of students he has started and taught in music in his so far brief career. At Park River he upped the band from 18 to 80 in two years with a concert band of 56 out of a student body of 210. At the little school of 68 at Streeter he created a 30 piece band. There were 9 band members when Rolette called him, now there are 48. Many of Mr. Homuth's students have won high honors, particularly his baritone players.

Veryle Homuth is a vigorous evangel of "music for every child," believes theoretical foundations should begin in earliest school years and instrumental instruction at the fifth grade level. His ambition is his Masters Degree and his greatest musical thrill, the rehearsal study of the University of North Dakota Band in the fall of 1948. He and his wife have a son 2. He enjoys a busy musical life. Beginners band rehearsals before school and group practices after school leave him little time for recreational hobbies. We predict a brilliant future for this serious and most conscientious music instructor.

*"They Are Making  
America Musical"*

### On the Cover

That pert Trombone Quartet greeting you this month is an important part of the Vermillion, South Dakota High School Band under the direction of Willard J. Feifer. The band is a habitual first division winner in all contests and its various ensembles and soloists have acquired the same habit.

The trombone quartet are left to right: Donna Lien, Peggy Cobb, Wayne Ufford, Richard Cayce. First place winners in the recent state contest. Both Ufford and Cayce won first in trombone solo. Ufford has been a winner for the past two years. The quartet was one of the feature numbers on the band's Mid-Winter Concert.

# The School Musician

28 EAST JACKSON BOULEVARD  
CHICAGO 4, ILLINOIS

Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

Volume 20, No. 9

May, 1949

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Unless it concerns an affair of the heart the SCHOOL MUSICIAN faculty can answer any of your burning questions. Your instrumental columnists will welcome your letters.

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The camera couldn't take in all of the 125 members of the University of Denver band in the new rehearsal room at the Colorado school. Six tiers bring every musician into clear view of Director Lowell Little's baton. Overhead are seen some of the 6,000-watt lamps which make this one of the most adequately lighted band rooms in the country. In the background are the built-in cabinets for instruments and the doors to two of the four practice rooms.

## Denver University Builds a NEW BAND Plant

• IT ISN'T OFTEN THAT A BAND DIRECTOR gets a chance to design a rehearsal building costing \$60,000. When he does, the final result should be almost the ideal in facilities.

At least that's the theory Lowell Little, director of the University of Denver band, worked on this spring in designing the new band room at the Colorado School.

The 130-piece band started using the building a few weeks ago. By now the collegiate musicians are convinced that reeds and brass could not sound better.

The rehearsal building was the first section to be completed of the new \$3,000,000 field house at Denver University.

The main rehearsal room is big

enough to comfortably seat 130 musicians on six semicircular tiers. Around the back of the room are ingenious cabinets for all instruments—from basses to flutes, in their own compartments.

The room is made almost acoustically perfect with rock wool and perforated Transite insulation. It is lighted by 6,000 watts of fluorescent lamps and is air conditioned.

Adjacent to the large hall, are four small, sound-proof practice rooms, a library, office and radio-control room. Ten more practice rooms are planned in the adjacent fieldhouse.

In the fire-proof library, especially built sorting racks make the librarians job an easy one.

The D. U. concert band recently in-

augurated a series of weekly broadcasts from the rehearsal hall over Colorado's new Columbine network. The broadcast facilities are also much in demand by the Denver Symphony Orchestra under Saul Caston.

The symphony, which broadcasts weekly over KOA-NBC, has chosen the D. U. bandroom as its permanent practice location—a happy choice for the D. U. bandmembers who avidly watch the "pros" in action each morning.

Another happy coincidence is the teaching arrangement made by D. U. with the first chair members of the symphony. The collegians often have opportunities to sit in on rehearsals; and many have become full-time members of the orchestra.

The D. U. band has had a growth in size and quality equal to the new band building. Before the war, the band was small in relationship to the school's enrollment of around 3,000.

*By Lyle Liggett*

Now that the school has become the largest in the Rocky Mountain region with 11,000 students, the band has had to limit membership to 130.

In the fall the band, both men and women, present lavish half-time demonstrations during the Pioneers' ex-



Said the flute player to the bass horn manipulator: "Don't you wish you could carry your horn like I do?" Replied Gilbert Johnson of Denver to Elizabeth Macy of Monte Vista, Colo.: "Nope, not with these handy racks right by my rehearsal chair." There is space in the built-in cabinets around the band room walls for every instrument and all the odds and ends big-band needs.



In the combination radio control room and office, a Denver University student, John D. Doncrank, Roselle Park, N. J., talks over a problem with Band Director Lowell Little. Most of the band students also study in the school of music, but others study such unrelated skills as engineering, journalism, social science or home economics. A large part of Mr. Little's day is spent in coordinating schedules and advising students on the best ways to use their musical knowledge.

paned football schedule, playing before crowds of nearly 30,000 every week.

The basketball seasons find a smaller segment of the band tooting before huge crowds in this basketball-crazy city. Also the college musicians have their concert band and orchestra, presenting several public concerts and weekly radio broadcasts over the statewide Columbine network.

Several members of the band recently inaugurated a novel custom as a result of their student teaching activities in the schools of Denver. Each basketball game four or five "star pupils" are chosen to sit with the band at the basketball games.

The most eager participants in this honor are the youngsters from the State Home for Dependent Children

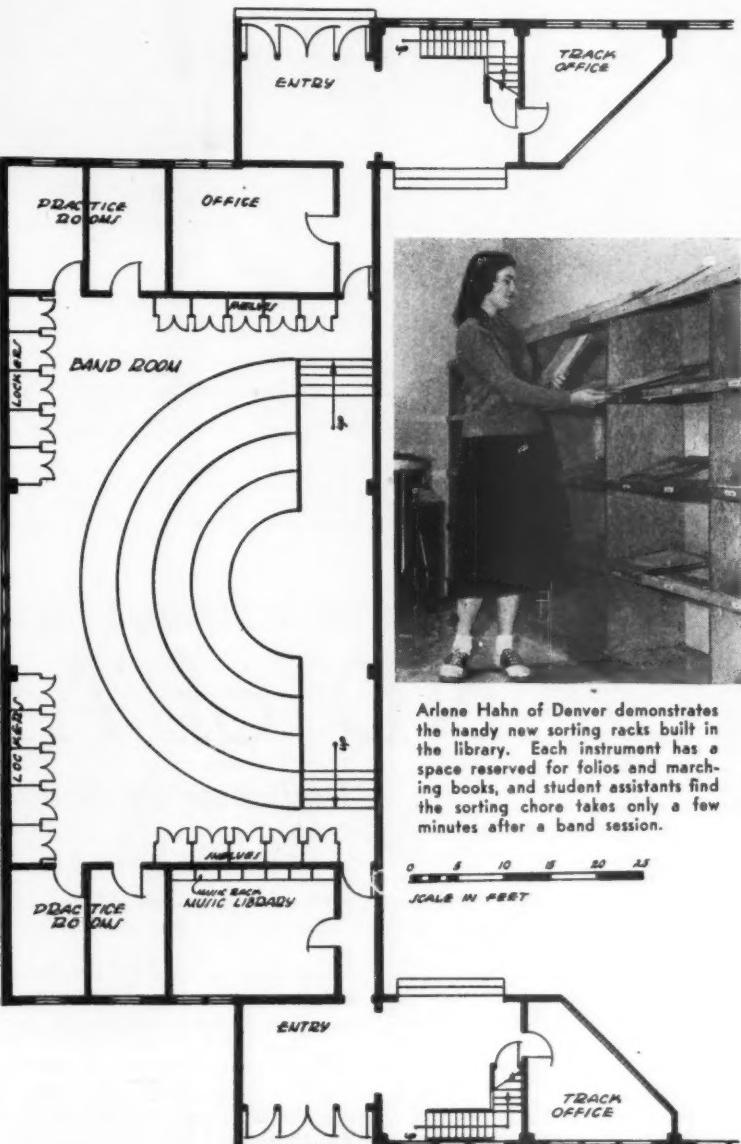
who practice loud and long on borrowed instruments.

Director Little also is emphasizing this year the new grants-in-aid program that offers students assistance. All band members receive aid—scaled from \$30 a quarter up to half tuition. The program enables musicians to take part in outside engagements without worrying about part-time jobs.

The university furnishes most of the big instruments and helps to obtain others for the musician who wants to own his own.



### There's a Picture of the Universities Band in Formation on Page 10



Arlene Hahn of Denver demonstrates the handy new sorting racks built in the library. Each instrument has a space reserved for folios and marching books, and student assistants find the sorting chore takes only a few minutes after a band session.



Each broadcast of the "Band of America" is performed before a packed-studio audience in New York. Here you get but a suggestive glimpse of the first few rows. The photograph was taken while the band paused for the Cities Service commercial and station identification. Director Lavalle receives volumes of mail from School and College Bandmasters all over America with program requests and of course innumerable pleas for his arrangements which are specially prepared for the broadcasts and cannot be supplied.

## *Cities Service Brings You* "BAND of America"

• BACK IN JUNE OF 1948 a new brass band had its premier performance over the National Broadcasting system. Since that time it has gained international prominence and its leader has been literally swamped with "requests" from school musicians.

But the band didn't just happen. It took months of tedious work to organize it. It involved a national survey to learn what type of band music the American radio audience prefers; picking the right type of musician for the seven sections—woodwind, euphonium, French horn,

### Dedicated to School Bands of the Nation

trumpets, trombone, tuba and percussion.

Then came endless rehearsals and finally the first and "test" performance.

Most of the credit for this big organizational job goes to Paul Lavalle, conductor of the 48-piece Cities Service "Band of America." Maestro Lavalle, a former high school musician, played with Toscanini and organized the Chamber Music Society of Lower Basin street.

Before organizing the "Band of America," Mr. Lavalle successfully conducted the Cities Service "Highways in Melody" orchestra for five years.

The "Highways in Melody" group was in immediate contrast with the "Band of America" in that it contained only, only four bass instruments, four French horns, and the remainder were all string instruments. The "Band of America" is made up entirely of brass and woodwinds.

In getting the country's top band musicians together for the "Band of America" Mr. Lavalle sent out call after call for band musicians. He fingered through thousands of applications and finally selected a group of men he thought qualified for the job. The men were summoned to his office on the 44th floor of the NBC building and each man was thoroughly screened.

He talked to each man individually. Sought out their background and the type of music each understood and liked to play.

Mr. Lavalle's prime requirements of men picked for the "Band of America" was that each have either high school or college band experience as well as experience with some of the nation's outstanding professional bands or military bands.

The maestro said the reason for the requirement was that "there are approximately 80,000 school and college bands in the United States with a potential personnel of about 5,000,000." He added:

"High school and college musicians get the proper training that is required to play fine band music. Therefore, I insisted that each man in the "Band of America" have that qualification.

"I started to play in school at the age of 12 in my home town of Beacon, N. Y., and I know how valuable that training is."



**SPARKLING BRASS.** This is how school musicians look when they are grown up and enjoying a fine career in professional music. Almost all of Director Lavalle's 48 musicians got their musical foundation in the High School Band. His fine arrangements give every choir an opportunity to display itself to advantage on each program.

After the screening process, Mr. Lavalle got the 48 musicians together and then came endless rehearsals.

Mr. Lavalle recalled recently that men in the "Band of America" have all consistently followed band music. Some tried following the dance music field but all of them returned to their first love—the band.

"Some of the men," Mr. Lavalle recalled, "have had great success in the band music field. Some played with the late John Philip Sousa, Arthur Pryor, Merle Evans' Ringling Brothers, Barnum and Bailey, Hagenbeck-Wallace Circuses, while others followed the symphonic band field.

A little background on Mr. Lavalle



The "Band of America" is on the air. Now as you listen to the program each Friday night over NBC you can close your eyes and visualize the entire performance in your mind. The seating arrangement is of special interest because it has a direct bearing on the microphone pickup and is one of the reasons why you hear each instrument so clearly. Even in his marches, Director Lavalle does not allow the percussion section to dominate the rhythm of the entire ensemble. This makes for more musical effect and is definitely in the modern trend of interpretation.

## Hear Them Every Friday Night, 8 P.M. EDST over NBC Network

will readily point out why Cities Service did not hesitate to change over from the strings in "Highway in Melody" to the "Band of America."

He is widely known throughout the music field for his versatility as a conductor and arranger. He organized the Chamber Music Society of Lower Basin street, which in its day was considered the top swing band in the nation.

Following several years on the radio and on tours, Mr. Lavalle hit upon an idea of an all string band. He then organized the famous Stradivari orchestra, consisting of all Stradivari string instruments. He also conducted special concerts with the NBC Symphony Orchestra and the New York Philharmonic. Other engagements followed and then the "Highways in Melody" orchestra and now the "Band of America."

As Andrew Ferretti, trumpet soloist, so aptly put it:

"I'm sure that if it were not for grade, high school and college bands, quite a few of us in the 'Band of America' would be at home listening to it rather than playing in it."



Paul Lavalle, most widely heard and popular bandleader in America today, can still wear the cap that came with his school band uniform. Climbing the peak of fame in the field of radio band music he is still a school musician at heart and the vision before him as he arranges and directs each program is of his nationwide audience of school and college bandmen.



This Story was written  
Exclusively for  
The SCHOOL MUSICIAN  
by Norman Agathon,  
New York

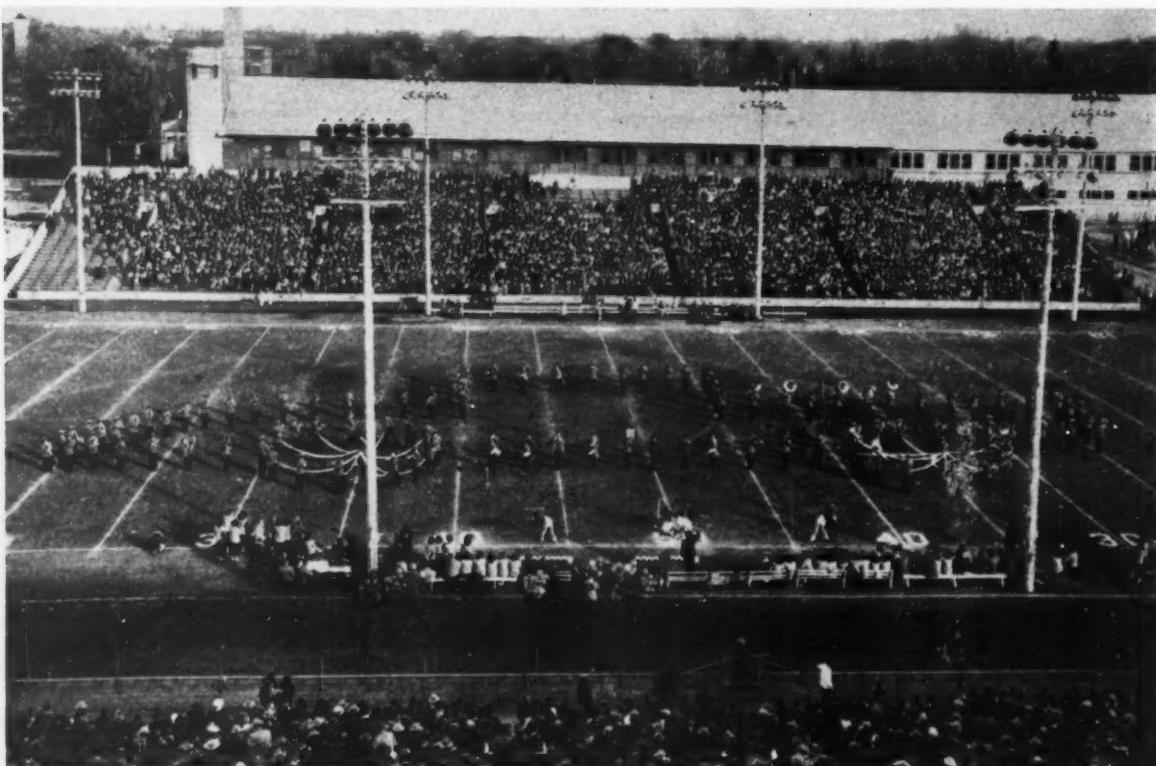
### Pennsylvania All-State Band Joins "Band of America" on May 13 Show

New York—The Pennsylvania All-State Music Festival, directed by "Band of America" Conductor Paul Lavalle, will highlight the Cities Service program on Friday, May 13, at 8 PM, EDST, over NBC.

The featured portion of the program will be broadcast from Bradford, Pa., and is scheduled to include Sousa's "Manhattan Beach March," Padilla's "El Relicario," "Folk Song Suite for Military Band," and "136th Field Artillery March."

The 48-piece Cities Service "Band of America" in New York will play Henry Fillmore's "Americans, We," and Goldman's "On the Mall." Eric Leidzen's "The Trumpeters" will star the entire trumpet section.

The Green and White Quartette will sing Vincent Youman's "Great Day" and Harold Arlen's "I Love a Parade." John Philip Sousa's "The High School Cadets" will be the finale number.



Here the Denver University band puts on a novel demonstration before 26,000 football fans. Just to the right of the long building behind the student stands is the band rehearsal building—affording easy access to the football field for fall marching practice. At the end of the fieldhouse, on the left, a 10,000-seat basketball court is now being built.

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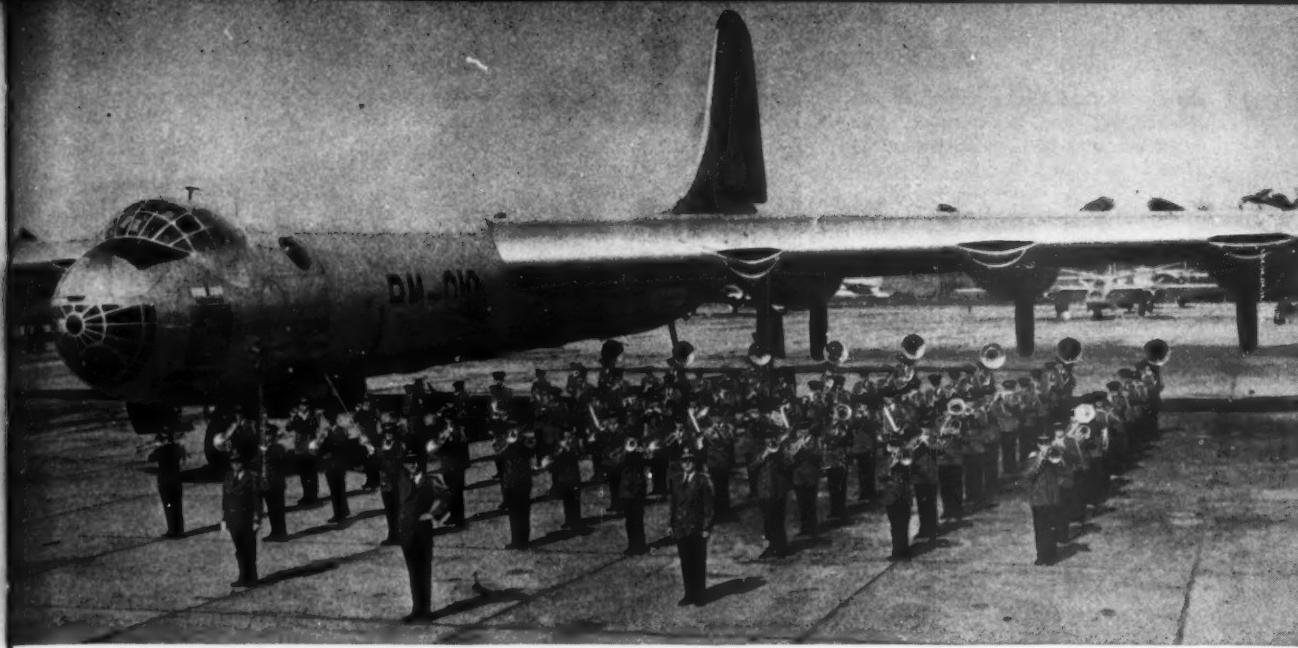
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# The National School Band Clinic of the U. S. Air Force Band

## Drums

By T/Sgt. Paul M. Dolby

Principal Percussionist

### Short Rolls for the Snare Drum

There seems to be many different opinions as to the usage of the various stroke rolls in performing snare drum parts. The use of the four, five, seven, and nine stroke rolls has always been a problem in the interpretation of drum parts. Snare drummers are frequently required to interpret drum parts different than they are notated because of the varied methods of composers and arrangers in notating rolls of short duration. Rolls have been notated by use of the trill sign, 64th, 32nd, and in some cases 16th notes and their abbreviations. Thus the differences in opinion as to the interpretations of rolls has been brought about because of the varied methods of notation together with the desire of conductors for certain effects from the drum roll, and the actual schooling of the snare drummer.

The most frequent notation of rolls is the 32nd note abbreviation. With the quarter note as the beat and at certain tempos, the 32nd notes can actually be played, but if the tempo does not fit the speed of a 32nd note roll, then rolls of longer or shorter duration must be employed. In this case, the 32nds are not analyzed and

*And Here Are the Answers to the Questions You Ask*



played as notated, but merely sustained as in the long roll.

In 2/4 time at March tempo, 32nd abbreviations for an eighth note duration are usually played as 32nds, which is a five stroke roll, assuming that the roll is started on the "and" or second half of the beat and ending on the beat. In the same case, if the seven should be used, one is actually playing a sextuplet of 32nds or a divided triplet which does not exist in this particular notation. Likewise, in "cut time", "alla breve" or 2/2 time, we find rolls notated as 32nds for quarter note duration and this actually is a nine stroke, but at March tempo will be played as a five or a seven. In 6/8 time where 32nds are notated on the third and sixth eighth notes tied to the fourth and first eighth notes, the five stroke roll should be used and it fits the actual notation. Sometimes, sevens are used

in 6/8 time but are started before the third or sixth eighth because of the difficulty of squeezing them into an eighth note duration. This is an effect, if used, should be done only on drum solos because it will not coincide with the rhythmic pattern of the ensemble. The same applies to the use of the seven in 2/4 time where it is started on the second sixteenth of a beat and ending on the first of the next beat. In this particular case, a seven sounds very open and is an effect for drum solos only.

When the roll is started on the beat and sustained for a short duration (such as a quarter or eighth note) the five or seven is not usually applicable, but instead the roll is thought of as a sustained roll for the full duration of whatever note may have been indicated. Sometimes eighth or sixteenth notes appear with a trill mark over them. This is a very

**Send your questions today to**

**Lt. Colonel George S. Howard**

**Chief, Bands and Music, USAF Band**

**Bolling Air Force Base, Washington, D. C.**

short roll that has been called the crushed ruff and is executed by a quick pressure of both sticks on the drum at the same time.

### Tuba

By

M/Sgt. Edward Dougherty  
Principal Tubist

Since writing my previous column in which I stated that I did not know of any tuba mutes being manufactured commercially, I have been informed that they are now being made for both upright and bell front models. However, I believe that they are only made to order, to fit your particular horn. Anyone interested may write me and I will give them the name and address of the company.

**Question:** How many basses does the United States Air Force Band use?

**Answer:** The Air Force Band uses four tubas and four double basses.

### Flute

By M/Sgt. Robert Cray  
Principal Flutist

What is meant by harmonics on the flute?

When any tone is sounded there are also present certain overtones or harmonics. The degree of prominence of certain of these overtones combined with the fundamental controls the color of the tone, the octave is the strongest overtone of the oboe, the 12th of the clarinet while the flute produces almost none, thus its "clear quality".

By controlling the tension of the vibrating medium and air column a wind player can force certain overtones to sound. All of the tones of a brass instrument are harmonics, the valves enable the player to use various series.

As we said above when any tone is sounded harmonics are present and they are in a definite series, the 8th, 12th, 15th etc. The tones on the first octave of the flute are all fundamentals, by "overblowing" the player, using the fundamental fingering forces the octave to sound and thus the middle register. For the third octave the flutist uses the fingerings of certain tones and overblows them to obtain the 12th or second harmonic. Thus high E, F and F# are obtained by finger-



On the U. S. Air Force Program every Thursday night you will hear these Singing Sergeants under the direction of Robert L. Landers. Their solos and the ensemble contribute much to the superb enjoyment of this fine entertainment.

ing (with modifications) A, B<sub>b</sub> and B a twelfth lower.

Flutists have settled on certain fingerings which are usually the most satisfactory, however it is sometimes possible to use other fingerings to good advantage. C to G (chromatically) in the third octave may be produced by fingering low C to G and blowing to get the double octave. These harmonics are not in tune and difficult to control and certainly not for general playing, they are sometimes useful in sustaining high tones very softly. A passage in harmonics is found in Doppler's "Pastorale Fantasie" and de Lorenzo devotes several pages to them in his method.

A good exercise for the lip and ear is to finger low C and produce with the lips only the series of harmonics as far up as possible, this may be repeated with all of the low fingerings.

### Trumpet

By M/Sgt. Robert Markley  
Principal Trumpeter

**Question:** What is the difference between trumpet and cornet tone?

**Answer:** The cornet is slightly more flexible to play than the trumpet and has a more mellow and broader tone. For these reasons it is an ideal instrument for solo playing. However, when it is played loudly, the tone tends to lose its mellow quality and may become rough and "splatter" instead of being produced in a concentrated tone. The trumpet has a penetrating quality that retains a brilliant edge and concentrated tone no matter how loudly it is played. At the same time the trumpet can be played with a pure singing quality that is very desirable.

These differences are based on the as-  
(Please turn to page 23)

## Hear Them on the Mutual Network Every Thursday Night



Every Thursday night at 8:30 Eastern Standard Time the United States Air Force Orchestra is on the air with a half hour program. If you haven't already discovered, which we doubt, you will catch them on the Mutual network but by all means check with your local newspaper to verify your local station and timing. The program is identified on the air as the United States Air Force Hour. The symphony orchestra, under the direction of Colonel George Howard, is one of the best on the air and fully comparable in musical achievement to the famed United States Air Force Band which this world acknowledges and applauds as one of its finest. Don't miss hearing Colonel Howard's superb orchestral program with vocals by the Singing Sergeants.

# Choral Section

Edited and Managed Entirely by Frederic Fay Swift, Mus. D.

Formerly Pres. N. S. V. A., Now Head of Music Education Dept., Hartwick College

Address all Correspondence, Choral News, Announcements, Pictures to Dr. Swift, 379 Main St., Oneonta, N. Y.

## The Junior High School Chorus

Each year when festival time rolls around, our fingers are crossed for those singers in the junior high school who have the courage to appear in the solo, ensemble, and choral events and who will be judged by teachers who evaluate them on the same basis as adults.

It was only three years ago that we recall a 12-year old soprano who sang most beautifully in her light voice and who was given a "two" rating by a critic whose only comment was "voice immature". This same girl later sang for a class of a dozen vocal teachers all of whom remarked about the fine voice and the correct use of it.

This leads to one of the most difficult phases of adjudication which the vocal critic has to face. If a singer sings correctly, with correct breathing, good intonation, clear pronunciation and enunciation, what rating shall be given if the singer does not have the best quality in the world? Perhaps the singer will never have good quality and if this is the case, should he be penalized for it?

In the instrumental field the critic may recommend a better horn or a change in mouthpiece, or a softer reed. Vocally any changes in quality come from very careful preparation.

Those who have worked with the Junior H. S. choir realize that there is a great need for suitable materials on this level. Either the choir sings SSA music with the boys singing any and all of the parts, or there is the more conventional simple SATB arrangements. A few directors favor a new arrangement of voices—SSAB. There is no hard and fast rule for selecting music for Junior H. S. choirs. Each organization is a law unto itself. Some will have more changed voices one year than another. Occasionally a director will discover unusually talented students in the junior high school chorus.

During the twenty years while we were directing Junior H. S. choirs, it was our policy to work with quite a large library. What would be suitable at the beginning of the year might

not turn out good enough for concert purposes. If the students at this age like the music which is being used then the major problem has been solved. Some Junior H. S. choirs can sing with correct notation and tempo, many of the grade 3 and 4 selections in any national list. We recall a choir in 1938 which had four low bass singers able to sing low C. This group competed in Class B Senior H. S. choirs and was rated second to only one in New York State. The contest numbers used were "Heavenly Light" Wilhousky, "Open Our Eyes" MacFarland, and "The Nightingale" Tchaikowsky. By using 100 voices the light quality of the voices was not too noticeable.

It is our belief that one or two selections sung by the combined junior high school and senior high school choirs in every community, will encourage the younger singers. A Christmas program which unites the choral groups is one way of encouraging the younger students. Also, we recommend that each junior high school choir be encouraged to participate in the sectional music festivals. Starting with the sixth grade, we had choirs from each grade and Junior and Senior H. S. enter the festival programs—for ratings. It is

like having an intra-mural "farm system" for athletics. Boys and girls in the grades and junior high school look forward with enthusiasm to the days when they can sing in the "varsity" organization.

Naturally we need qualified adjudicators at this level: men and women to serve as judges who have themselves worked with this age children. In this respect, we favor ordinary "school music teachers" to some of our so-called experts. Naturally if only one or two junior high school organizations are entered in a festival, it is impossible to hire a specialist at this level to evaluate them. Thus we complete the cycle . . . if we have enough interest in the junior high school vocal program, we shall have large numbers of students participating in our festivals. If this happens, we shall require specialized critics who will in turn pass on comments which will aid for a better performance the following year. The responsibility always returns, like chickens coming home to roost, to those of us who are engaged in the teaching program. We will have standards only if we ourselves want them and for the sake of the young girl or boy who desires to enter the festival while a member of the junior high school, let us give them competent critics. Above all, let us consider them for what they are—another generation of Young Americans.

## The Need for Theoretical Training In Music Interpretation

By Norris Alan Pynn

● **AN AMUSING**—but instructive—tale is told of a great singer of the past, who, when he decided to follow a musical career approached a distinguished teacher with all the impatience and enthusiasm so typical of youth. Knowing little of the hard realities of musical existence, but aflame with the desire to sing, he announced his ambitions as though enthusiasm alone would assure him an

immediate niche in the musical hall of fame. But for many industrious years his teacher, occupied him with exercises—in theory, ear-training, and vocal studies. Eager to embark upon a career of song, the young singer—who had a fine natural voice—asked his teacher when it would be possible for him to begin to sing. "Begin to sing!" replied the teacher, "You are now the greatest singer in Italy!"

A survey of the history of music will

(Please turn to page 16)

### **Guiding Music Students Beyond School, Into Career Years**

Within recent years more and more attention has been given to the guidance of our boys and girls. Guidance Departments are an important factor in the administration of any school. The direction of boys and girls into fields where they are qualified is, of itself, one of the most important responsibilities of the school system.

A few weeks ago we were invited to attend a Career Day in one of our New York State Central schools. This was a county program with eight of the high schools of the area represented. All of the eleventh grade students in these schools assembled at one centrally located school. Early in the morning a speaker stressed the general advantages of continuing study and urged all students to plan to develop as long as it was financially possible to do so. After a luncheon recess, students interested in various careers were assembled together to discuss the possibilities of making a successful living in these various professions and skills.

As we were representing our college we were not scheduled until later in the day so we were asked if we would care to visit the session on Music. We did. Here we listened to a "professional musician" who had "come up the hard way" tell of

his life experiences. He compared modern music with that of forty years ago when he had played in a theater orchestra. He spoke of the talking movie taking the place of the pit orchestra, of the early radio field in which he is still engaged, of the use of transcriptions and recordings which is fast replacing the "live programs." After fifty minutes he had given the impression that there is no future in music, that the student who continues his music study after high school is very insecure . . . that he remains in music because of his love for it knowing that he will never make a decent living . . . that he will not be respected in his community . . . and in general, discouraging the boys and girls from taking music as a career.

I found it convenient to leave the room at about this time highly resolving to contribute this story to THE SCHOOL MUSICIAN as a means of giving the other side of the picture. Later in the afternoon, six of the students who had attended the program came and discussed other phases of music with me with the result that three of these are planning to continue with music.

What the speaker had said was very true. As compared with thirty years ago the professional opportuni-

ties in music (I use the term professional in its usual sense—dance orchestras, theater orchestras, radio programs, etc.) are not what they were. However, the musical world continues to be interested in talent whenever and wherever it can be found.

Thirty years ago there were about five thousand music educators. Today there are close to fifty thousand. Thirty years ago there were about forty publishers of music in this country, today there are close to two hundred. Thirty years ago there were very few school bands, today there are at least seventy-five thousand. These bands are giving employment to composers, arrangers, instrument manufacturers, instrument repair men, and others. The golden age of American Music has not yet begun. There are more opportunities for a successful career in music now than there has ever been.

Should America continue its era of prosperity, more and more communities are going to have band concerts. Through the sale of radios and television receivers, America is creating a market for music such as the world has never known. Aside from the percentage of students performing on the orchestral string instruments, music in this country is at a new high. While the percentage of all musicians who play strings may be down, we doubt if there are fewer string players today than thirty years ago.

Back in the 1919-23 era, we had about a dozen symphony orchestras in this country. Today there are more than thirty which compare favorably with these. The few great orchestras remain great but as a result of radio which has brought music from the large cities to the smaller communities, the desire to have "one's own music" has led to more orchestras, bands and choirs.

Thirty years ago there were a few "traveling conductors" who came into a community, organized a chorus or presented an operetta and then went merrily on his way to conduct the same work in another community. Today there are few of these left. Practically none are needed for in the public school of each community one finds a trained music educator who through the school offers a program which compares most favorably with the "professional concert" of three decades ago.

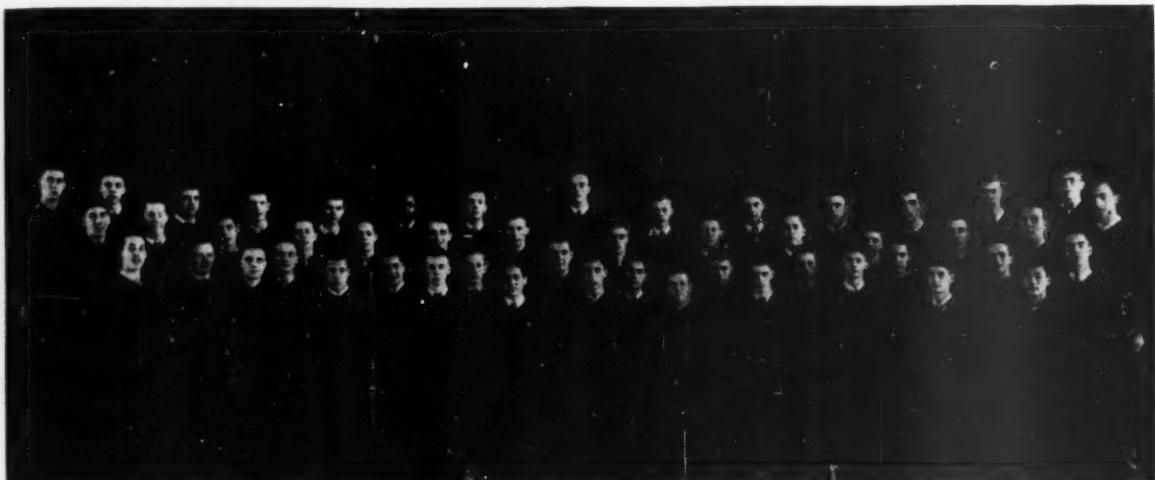
Music as a profession is like every other profession. Certain fields are

(Please turn to page 23)

**Thirty years ago there were about 5 thousand music educators. Today there are close to 50 thousand. Thirty years ago there were about forty publishers of music in this country, today there are close to two hundred. Thirty years ago there were very few school bands—today there are at least 75 thousand. These bands are giving employment to composers, arrangers, instrument manufacturers, instrument repair men, and others. The golden age of American Music has not yet begun. There are more opportunities for a successful career in music now than ever before.**

## Choral Section

The School Musician



The Brockton High School Male Chorus

### *"Vive La Compagnie"*

Ronald F. May

At this time of year throughout the nation's secondary schools, students are filling out election slips for their next year's course. In Brockton High School, Brockton, Mass. every student is given a pamphlet which lists the required subjects and describes those which may be elected. As they read through the music section they come across the following—MALE CHORUS. This is an opportunity for boys of all classes to become acquainted with the great library of vigorous and enjoyable song material written for the male voice. Credit—1 point. At this time let me point out that the classification—"Male Chorus"—was chosen with a purpose. High school male students are on the threshold of manhood, and the heading of Male Chorus has considerable more psychological appeal than the adolescent but commonly used term—Boys' Glee Club.

Our chorus of fifty-five members meets twice a week for two forty-five minute periods. In addition, the "Galloneers,"—a selected group of sixteen voices—have another period in which they rehearse their special selections. Our program of songs is extensive, running the gamut of song literature from art songs and semi-classics to sea chanties, spirituals, nonsense songs, and barbershop ballads. Our overall program varies from year to year but we retain a stable nucleus of audience-approved and musically worthwhile selections. This practice allows for early fall appearances and many concerts throughout the year.

At the time of this writing we have five outside engagements booked for which we can draw on a repertoire of twenty-two numbers. Compare this to the dismaying but oft found situation where they spend a school year drilling and memorizing three numbers, one, of course, being the required festival selection. All songs are committed to memory, for satisfying renditions are only possible when the chorus members can give their complete attention to the interpretive guidance of the director.

Two other factors in favor of adhering to a basic program are: (1) it allows the director to take advantage of the abilities of veteran mem-

bers; (2) it affords a valuable social contribution in the aura of tradition that it creates.

This in turn, allows the present members to share in a feeling of comaraderie with graduate members. It is not unusual to have visiting G. I.'s or vacationing college students "sit in" and sing some of the standard repertoire at our rehearsals.

Two rehearsal practices that are followed, which are not commonly used, but which are found to be invaluable are: First our rehearsals always start with five minutes or more of vocalizing. From these minutes of chording the chorus gains (1) valuable ear training and (2) a sensitivity for balanced voicing. By the use of adapted private studio vocalises in chordal style, the voices gain a flexibility and uniform vowel coloring



The "Galloneers"—a selected group of sixteen voices. Originally started as one quartet, grew to four. Someone had the idea—four quart(et)s make one gallon, hence the rather individual name for the group.

# Choral Section

## The School Musician

that does much to remove the proverbial criticism made of high school male singing, namely—the characteristic cloudy, huskiness of tone and lack of ensemble finesse.

Secondly, we learn all our songs by reading them first with syllables. Our student pianist is an accompanist in the true sense of the word. From the use of syllables the following values are gained: (1) better musicianship; (2) easier memorization of songs; (3) higher grade of individual performance; and (4) raising the level of the Male Chorus to a music education class rather than a music recreation period.

In a class of fifty-five male students, there is a potential disciplinary problem, and my period is no hour of relaxation. As a positive buffer against their unbounded energies a definite lesson plan procedure is of considerable help. In addition, the reward is a program of satisfying length and interesting variety. As the second bell rings, our accompanist plays the first vocalizing arpeggio and the rehearsal is started. On the board is a list of songs for the period, covering sight reading material—songs to be worked out—songs to be polished and memorized—and songs to be sung for fun.

It may shock some of my educational colleagues to read that we don't correlate, integrate, prepare directed activities, or build core curricula. But we do a great deal of singing, cover many units of work and enjoy a great many pleasurable hours together.

### Program—Season 1949:

- I. Selection
  - a. God of the Nations—Verdi
  - b. Integer Vital—Fleming
  - c. Who Is Sylvia—Schubert
  - d. Old Man River—Kern
  - e. March of the Men of Harlech—Folk Song
  - f. Praise Ye the Father—Gounod
  - g. Eternal Father—arr. May
- II. The "Galloneers"—16 voices
  - a. Old King Cole—Forsyth
  - b. Oh You Beautiful Doll—Ayer, Warnick
  - c. The Rangers' Song—arr. Wilson
- III. Spirituals
  - a. Climbing Up the Mountain—Krone
  - b. Ain't Gwine Study War—Spiritual
  - c. Dry Bones—Gearhart
  - d. Steal Away—Spiritual
  - e. Battle of Jericho—Bartholomew
- IV. Sea Chanties
  - a. Away to Rio
  - b. Eight Bells } arr. Bartholomew
  - c. Old Man Noah }
- V. Nonsense Songs
  - a. Vive L' Amour—College Song
  - b. Nutbrown Maiden—College Song
- VI. Barberhop Ballads
  - a. Down Mobile—Southern Song
  - b. Tavern in the Town—College

### Theoretical Training in Music Interpretation

(Begins on page 13)

show that few, if any interpretive musicians achieved outstanding success without the exhaustive study of theory and form that is required of composers. The musical fundamentals are too important to be trusted to the reflexes of the merely emotional performer. Is it not reasonable to assume that a knowledge of the various musical forms would aid an instrumentalist in the proper spacing of dynamics and correctly shaded phrasing, which is the next step beyond mere digital dexterity?

A fine performance of any music—vocal or instrumental—demands much more than correct playing or singing of the notes. Few, if any surpass Albert Schweitzer's playing of Bach because Schweitzer possesses a pro-

found comprehension of Bach's architectonic logic — the structure, the mold of the music. Coupled with his fine technique and a remarkable insight into the correct phrasing and accent of Bach, Schweitzer's formal knowledge has enabled him to surmount the barrier of interpretive mediocrity, a fate to which many gifted musicians are consigned by technique alone.

Many a fine musician has enjoyed a temporary success by virtue of a natural talent, but time has a ruthless habit of bypassing those whose art lacks the qualities necessary for permanence in a highly competitive field. As of creative artists, so of the performers: "when the perfect has been achieved, the near-perfect is forgotten." And a firm foundation in theory, as well as technique, is a vital step on the path to perfection.

## Vocal Music in Bend, Oregon

This year we have two choirs in Senior H. S. at Bend, Oregon and one in Junior H. S. Due to the fact that 120 students were enrolled, we had to organize the two senior groups. One of these groups is directed by Don P. Pence, the Director of Music Education, specializes in concert work. The second, under the supervision of Joseph Haugen, concentrates on voice study and other fundamentals.

Besides Mr. Pence and Mr. Haugen, Mrs. Howard Nicholson works with a Girls' Glee Club and other small ensembles. To stimulate interest in these groups, the boys' and girls' Clubs are combined for some rehearsals.

In 1948 the choral groups of Bend made more than 100 public appearances at civic and service functions.

One of the most successful programs is that devoted to sacred and semi-sacred selections which is given in several churches of the area. The annual Spring tour is sponsored by the Kiwanis Club during which many of the schools of Central Oregon are visited.

Mr. Pence is a graduate of Southwestern College, Winfield, Kansas; and Kansas University. Before coming to Bend he was a member of the faculty at Teachers College in Dickinson, N. D. During the War he served on the staff of the U. S. Navy School of Music.

(Mr. Pence writes that he has enjoyed the articles on the Swing and Radio Choir and is working some of these ideas into his groups.—FFS)



One of the fine A Capella choirs of Bend, Oregon which Mr. Pence directs.

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**40 Bands Compete in Big Tennessee State Contest**

Murfreesboro, Tenn.—Forty Bands brought hundreds of Tennessee school musicians here, week-end of April 23, for the State Instrumental Festival under the management of the Tennessee Music Educators. There were big bands and little bands, from Class A to Class E, and there were soloists too, on all band and orchestra instruments, and ensembles of various combinations.

There was a baton twirling contest conducted by Sam Romani, and a 50 page program picturing most of the bands.

Edward Hamilton of Knoxville is President of the T.M.E.A. Assisting him on the Festival Committee were: Tom Hewgley, Columbia; Ralph Hale, Memphis; Marvin Lindley, Maryville; and Joe Van Sickle, Murfreesboro.

The Chattanooga High School Concert Band, directed by your brass columnist, B. H. Walker, took a first division superior rating.

Also rating first division (superior): trombone solo, baritone solo, bass solo, French horn solo, alto saxophone solo; two corner solos, cornet trio, trombone quartet, brass quintet, brass sextet, and two baton twirlers.

Excellent ratings were received by a brass quartet, cornet quartet, drum quartet, and snare drum solo. Total score was 14 superior ratings out of 19 events entering competition festivals.

**Man Knows How to Fix Instruments. Showed ABA**

Alexander City, Ala.—When the Alabama Bandmasters Association met in Birmingham end of March they were given a thorough course in minor instrument repairs and upkeep by E. G. Voorhies, repair manager of a New Orleans instrument house. His demonstration-lecture was both thorough and helpful to everyone. ABA president, Mort Glosser presided.

**ALABAMA REVIVES OLD CONTEST THRILLS IN STATE TOURNAMENT**

Birmingham, Ala.—Reminiscent of those glorious days under the National School Band Association when states played off their band contests to find eligibles for the thrilling national event, came on April 2 the finale of the Alabama competition in the Municipal Auditorium.

The Alabama Bandmasters Association brought 42 of their finest organizations in all classes A to D, and the contest followed very closely the old time pattern of performance and judging. The

**Seven Elementary Bands in New Kind of Festival**

Avenal, Calif.—The first and very latest style in Elementary School Band festivals took place here on April 23 with more than 330 junior musicians getting the thrill of their young lives. Schools in these six neighboring cities sent their bands: Taft, Wasco, Hanford, Paso Robles, Atascadero and Santa Margarita. The Avenal Elementary School Band is under the direction of Albert L. Coffman.

The festival which was quite different from the general pattern of such events was an all-day affair. The morning hours were spent in rehearsal for the big evening massed band program in the High School Auditorium, with each conductor directing one number. The bands paraded to the stadium.

Each band played two numbers for concert judgment and received rating sheets for their guidance. The afternoon parade was also judged and three of the bands received trophies for their marching skill.

thrills of the great massed bands and the brilliant parade of bands came for the first time to a new assembly of musicians who were little children when those same exalted moments came for the last time to their elders, many of whom are now bandmasters anxious to see the old motivating contest return.

This is the way the bands in Class A rated: Phillips High, Birmingham, Third Division (good); Woodlawn High, Birmingham, Second Division, (excellent); Ensley, Birmingham, Third Division (good); Tuscaloosa High, First Division (superior); Tuscaloosa County, Second Division (excellent); Gadsden, First (superior); Decatur, First (superior); Sidney Lanier, Montgomery, First (superior), and Coffee High, Second (excellent).

But there was another Class A winner in this great Birmingham event, one certainly deserving the highest honorable mention and the thanks of school bandmasters everywhere. We refer to the Birmingham News which covered the event so enthusiastically and so sincerely that its great reader audience must have been deeply impressed. News photographers were on the job every minute and published more than 25 candid pictures and formal photographs. Their staff writers told the story in glowing columns that reflected the ecstasies of the colorful pageantry. They gave instrumental music in Alabama schools a promotional boost that no amount of money could buy.

The men responsible for this significant event are of course the progressive and hard working officers of the Alabama Bandmasters Association, Mort Glosser, President; John Olvera, vice-president; and Wilber Hinton, sec'y-treas.

**W. Va. Band Gives Top Grade Concert**

Hinton, W. Va.—The annual spring concert of the Hinton High School Band under the direction of Edgar Loar, revealed a repertoire of concert and march numbers entirely beyond the fondest hopes of the music lovers of this city. Mr. Loar has developed an amazing organization that crowds professional quality in precision and tonal beauty. Even in the most difficult numbers the band gave excellent performance with the fine smoothness of veteran musicians.

Beloved by the citizens of Hinton for their ready cooperation in all civic affairs the band is as brilliant in parades as in concerts, headed by their 8 beautiful majorettes.

State Officials are urged to send late festival and clinic news and pictures for our June, most widely read, issue. Big Baton Twirler picture album.



The Avenal, California Elementary School Band is under the direction of Albert Coffman. They are awaiting their new uniforms of kelly green trimmed in gold, "battle jacket" style with white canvas leggings.

## **Here Is a School Band That's Really Having Fun**

**Douglas, Wyoming**—One of the most widely traveled school bands in the United States, and certainly one of the most widely publicized for its travels, is the band in this progressive little city under the direction of Leonard Taber. By bus the boys and girls have covered their entire state as well as a great part of Utah and other surrounding territory. They give concerts in towns and villages wherever they go and are always well received.

## **Band Spreads Good Will Across Canadian Border**

**Lewiston, Idaho**—Citizens and more particularly the school kids of Trail and Nelson, British Columbia are right now remembering the thrilling visit they received a year ago at this time by the Lewiston High School Band under the direction of J. Ross Woods. The trip was made by bus and the band gave street parades and concerts in both cities, spending the night in each town housed with High School students.

In both towns they were given warm receptions with banquets and dancing parties. This is the kind of cross-border relationships that makes for international peace.

## **Moorhead Performs Town Composer's New Overture**

**Moorhead, Minn.**—Leif Christianson, Supervisor of Instrumental Music here is in the midst of his spring concert season with the 72 piece Moorhead High School Band. His most recent concert given April 5 included the first performance of an overture by Herman W. Monson, director of the Moorhead Municipal Band. The overture, "Triumphonic," was well received by the audience as was the Norwegian Suite by Erik Hansen. Program displayed unusual variety yet excellent balance.

## **I Hear Music —EVERWHERE**

**By Forrest L. McAllister**

Just returned from the Southwestern Divisional meeting of the Music Educators National Conference at Colorado Springs, where I heard beautiful music by wonderful groups.

The University of Colorado Band, under the direction of Frank McMillen, was superb. Frank is doing some wonderful research and pioneering in tonal color of the symphonic band. For example, he uses six bass clarinets that add real depth to the woodwinds. Hope he publishes an article on his work sometime.

Cecil Effinger from the University staff gave the world premier of his new composition "Chorale and Fugue." It was finished just twelve days before the conference. In this work, he certainly demonstrated the versatility and potential tone color found only in the symphonic band. He also conducted one other manuscript of his own, "Variations on a Cowboy Theme." Both numbers should be published. Mr. Effinger is destined to be one of America's own successful composers.

The North Texas State College choir, under the direction of Frank A. McKinley, was outstanding. His rendition of Kodaly's "Jesus and the Traders" was thrilling as well as challenging. His shading and voice blending is above reproach.

It is an inspiration to hear Dr. Raymond Burrows, Columbia University, give his lecture demonstration on the basic fundamentals of music through class piano. He is without doubt rapidly becoming the national figure in this important phase of music education for all children.

Had an interesting fifteen minute radio interview over Station KVOR in Colorado Springs. At the completion of the program the announcer remarked, "If only all people could hear the benefits music

bring to children through total music education in the schools. . . ."

Saw and heard one of the finest complete school music demonstrations one night at the Conference. Dr. Ray Wasson, Superintendent of the schools at Colorado Springs, together with his music staff, presented two hours of real school music. I say real school music without reservation, for it showed the results of the cooperative effort of vocal, instrumental, and appreciation music teachers in the schools. Seven groups participated. Yes—Colorado Springs is developing a TOTAL music program.

Addressed the Southwestern Division of the National College Band Directors at a luncheon during the conference. What impressed me most was their continued interest in acquainting the American public with symphonic band music as a means of musical expression. These men are truly interested in their work. With their kind of spirit, they will reach their objective.

Did you know that Kansas City, Missouri now has 614 pupils in 36 elementary schools in grades 4 to 6 studying strings? Yes, indeed, strings are on the march in America.

### **Thoughts while shaving . . .**

Wonder if the Rockford, Illinois High School Band is the oldest in the country? I believe they are forty-six years old. . . . Wonder if all High School Bands could do an acapella number during one of their field shows next football season. . . . Hope we get more combined band, orchestra, and chorus numbers published for local music festivals. . . . Wonder why "Community Music Councils" wouldn't be wonderful in all communities.

### **BOUND VOLUMES OF SM**

These bindings are in red library linen with stiff covers. Gold lettering. Price, \$4.35 including mailing charges. Cash in full must accompany all orders whether for immediate or future delivery. Current volume (September, '48 to June, '49) is No. 20.



Just look at those new uniforms and try to imagine the pride of this band of Elsie, Michigan. When Ed Pfau Jr. came to this 400 pupil school in a town of 773 a year ago, he found 22 elementary musicians. Now there are 53 members, mostly farm boys and girls who during the hard working summer still have the ambition and the interest to come into town for Saturday night concerts in the village park. Here we find the grass roots of instrumental instruction in our public schools. These boys and girls present a cross-section picture of the youth of America. They are storing up treasures of musical knowledge from which they will draw golden dividends throughout the years of their lives.

## How to Coax Young Band Boys into College Bands

Wichita, Kansas—James Kerr, Conductor of the University of Wichita Concert Band did a very thoughtful and most helpful thing in timing his spring concert in harmony with the Annual District Music Festival held on the campus Friday, April 1. Thus all of the young musicians of the contesting High School bands heard currently new musical literature performed and their interest in pursuing their musical education on the college level was assured.

Shortly previous the University Band had visited four Kansas towns giving concerts in High School auditoriums. The festival concert was broadcast.

## 3000 School Musicians Shine at Tampa Regional

Tampa, Florida—It might be the weather or it might be that broad smile and glad hand of welcome that typifies everything Floridian, but Tampa is certainly becoming America's foremost school music convention city. To add new laurels to its fame and music hospitality the 1949 Southern Convention of Music Educators convened here April 27-30.

The convention, Southern Division of The Music Educator's National Conference, attracted more than 2,000 music educators and brought over 3,000 school musicians from all branches of instrumental and vocal study. Otto Kraushaar of Lake Wales is President of the Florida Association.

Most of the credit for the smooth management of this senior affair belongs to 3 men: Dr. Paul Matthews, Supervisor of Music Education, Montgomery, Alabama, as President of the Southern Division composed of 1,952 members from 11 southern states; Dr. Albert J. Geiger, Supervising Principal of Hillsborough County, who was general chairman of the convention committee; and Gerald F. Wilson, Principal of Ybor School as directing chairman.

## ABA CONVENTION AT CHARLOTTE PLANS NEXT STOP FOR ANN ARBOR

Charlotte, North Carolina—One of the smoothest in the young but eventful life of the American Bandmasters Association convention, was held here during the week ending March 20. Forty-two active members completed a lot of important business, including the election of a dozen High School and College Bandmasters to active membership. Guest of the convention was Major Antonino Buenventura, Conductor, 1st Armed Forces Band, Wallace Field, Luneta, Manila, Philippine Islands.

New officers elected are: John J. Richards, Director of the Long Beach, California Municipal Band, President; Harold B. Bachman, Director of Band Dept., Univ. of Florida, Gainesville, Vice-President; Glenn Cliffe Balnum, Director of Northwestern University Band and famed throughout America as one of its greatest living football band show producers, Secretary-Treasurer.

Next year's ABA Convention will be held at Ann Arbor, Michigan, March 9 to 12. William D. Revelli, one of the directors of the association, will have available for visiting directors his marvelous University of Michigan Band, and it is hoped that all paying members and Lynn Sams will make definite plans to attend.

## First to Sixth Graders Perked by Symphony Show

Bliss, New York—Looking far into the future for orchestra recruits, the Letchworth Central School Music Department presented its 40-piece orchestra in a Children's Concert to students in grades 1 to 6 last April. The program included demonstrations of the principal instruments, short selections by several orchestral sections and a full orchestra program.

The experiment was a complete suc-

cess from a music appreciation standpoint as great care was taken not to overstrain the attention span of young children.

## Baton Twirler Finds Big Pay Demand for Her Art

On Graduation Day in June, Williamsport, Penn. High School will lose their leading majorette, for the past four years, and only a memory of the outstanding acrobatic skill of Marie Joy Caldwell will remain.

Miss Caldwell, a high stepping, acrobatic, twirling, and eccentric contortionist



majorette will take her experiences, gained before the crack Williamsport High Band under the direction of Mr. House, into the professional world.

Rated today as one of America's greatest acrobatic baton twirlers and dancers, she has appeared on television doing a DuPont show, "Doorway to Fame." This summer she is to appear at Hamid's Million Dollar Pier in Atlantic City.

Miss Caldwell took her twirling and acrobatic work seriously from the age of seven. She says one of her more interesting experiences in twirling took place last Thanksgiving when at the home Williamsport Football game she was presented with a membership into the All American Drum Majors association and was given a certificate and medal. This came as a complete surprise with a letter of commendation for her outstanding work from Maynard Veller, National Commissioner of the Association. Her Williamsport fans and classmates wish her success as she enters the show business.

## Central Iowa Bandmasters Clinic



More than 50 schools in a radius of 150 miles were represented at the Central Iowa Bandmaster's Association Clinic at Drake University on Saturday, March 26. In all 458 attended. Here are some of the directors. A Beginners Clinic was one of the new ideas. Band directors brought their beginners who participated in such exercises as breath control, correct tonguing, embouchure, etc. This very helpful idea was enthusiastically approved.

## Who

Is America's Most Beautiful Majorette  
? ? ?

# Learn to Twirl a Baton

## Be a Winner. I'll Show You How

By Alma Beth Pope

I have asked my co-teacher, Mr. Robert Abbott, to contribute an article for this month's issue of the School Musician. As many of you already know, Mr. Abbott is a well known twirler, drum major, instructor, and contest judge.

He has had considerable experience in judging the different types of twirling at various contests throughout the country, and in this article that he has written for us, he compares the Eastern style of twirling with the Mid-western style, which I am certain will be of great interest to many of you. Friends, Mr. Abbott—

\* \* \*

"There has been much discussion pro and con on the so-called eastern style of twirling versus the western or mid-western style. Questions which have come up ask what difference there is between twirlers from the Atlantic States and those from further west? Is eastern style the pure twirling without any extra frills? Are mid-western twirlers acrobats instead of twirlers? Do easterners twirl only for their own enjoyment? Are mid-westerners becoming jugglers? Should all tricks be done right and left handed, both forward and reverse? With questions such as these in the minds of twirlers from coast to



Bud Abbott, whom every twirler knows and envies for his faultless technique, will reveal to you the secrets of his eminent success.

Mr. Robert Abbott has won nationwide acclaim as a baton twirler, contest winner and drum major. He has been a winner at district, regional, and state High School contests, Chicagoland Music Festival, Illinois State Fair, the State American Legion contest along with many other winnings. He was drum major for his High School Band during his four years in High School, and for the past several years has been drum major for the American Legion Fife and Drum Corps, which positions he still holds. He is teaching baton twirling and drum majoring at the Chicago Drum Majors School, and is a well known contest judge.

coast, perhaps a few words regarding them would be of interest.

"Our first question calls for a description or characterization of the two styles in order to point out the differences. The easterners fall back on a long history of conservativeness which is best illustrated by their love of rather strict military ceremony. The uniforms worn generally follow the military lines rather closely, although some exceptions are seen. The twirling itself involves doing a basic trick first in one hand, then doing exactly the same thing in the other. This is followed by repeating the trick in each hand with some small variations. There may be as many as five or six different variations which probably look much alike to the uninformed. Twirling contests in the east have a system of counting these tricks or moves as they call them. The more variations noted, the greater the variety score.

"The eastern twirler usually stands at the position of attention, moving about very little during his performance. The

baton itself is somewhat lighter and slightly shorter than those used over most of the rest of the country thus allowing much speed.

"Because of the unique method of changing the baton from hand to hand and for reversing direction, speed is doubly important in the eastern style. Beside the usual cartwheels and hand passes, the easterners love the direct reverse type of change. By direct reverse is meant rolling the baton over the back of one hand and stopping for an instant with receiving hand palm up before starting in the opposite direction. This maneuver is repeated often in changing from one hand to the other and in changing direction. Speed is very essential at this point to prevent the direct stop from spoiling the continuity of a routine.

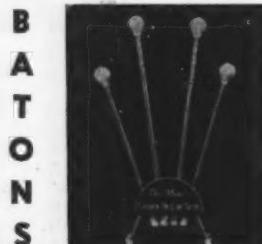
"Mid-western style in the earlier days when majorettes were oddities and boy twirlers were the rule rather than the exception, also followed a more or less military pattern. Prompted by a desire to present a more professional type performance embodying rhythm, motion, smoothness, an unbroken continuity, and audience appeal, twirlers began to integrate other things they had learned into their routines. A careful study of kindred arts provided a stockpile of ideas. Acrobatics, ballet, tumbling, figure skating, and juggling all made contributions. Mid-western twirlers today learn body movements and footwork as part of a trick. Few realize how the twirling itself is enhanced by the subtle inclusion of ideas from these other arts. A bright smile and a graceful position of the hand not in use, add a touch which no ordinary audience can overlook.

"The twirling itself regardless of the body motions involved has come to be a combination of all styles. Ideas have poured into this area from twirlers of all sections of the country through their participation in the many large contests run every year. It is not too unusual to have 300 or more contestants from all over the country at one of these affairs.

"The best of each style has been worked on, revised, improved on, and added to whatever may have originated in the mid-west, till now a good twirler from this area is looked up to for his all around ability.

"Comparing eastern to mid-western styles, we find that fundamentally there is

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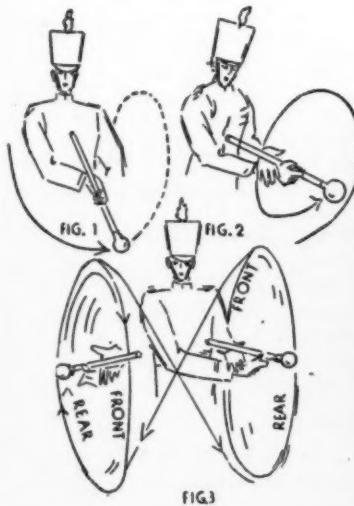
little difference. Basic tricks are the same, though known by other names. The principal difference lies in the method of presentation. Which is the best style depends on what you like, and if you enter competition, the style that will win for you.

"Other questions at the beginning of this article are open for your comments. Let us have your opinions on these or any other points for the good of twirling. Send your letters to Miss Alma Beth Pope, 1655 Washington Blvd., Chicago, Illinois, and we will publish them in these columns in the future issues. Be sure to let us know what your ideas are."

### BEGINNERS LESSON

Another month has rolled around and our next new rudiment to work on will be the "cartwheels."

This movement starts out like our "figure eight" (last month's rudiment). Start the ball up, in our right hand, thumb toward the ball. Let us start the ball moving in a downward position, over to our left side, palm down as in Diagram 1, turn the palm up bringing the tip of the baton to the top, place your left hand palm up over your right hand with the baton, and now let the tip of the baton lead into the palm of your left hand near the balance point, as in Diagram 2. We now turn our left hand palm down and start the figure eight movement over to our right side of the body where the same movement is repeated and the baton is passed to the right hand. Keep this movement continuous from side to side as in Diagram 3. Stand erect and eliminate as much excess body movement as possible.



### Yoder Is Guest Conductor

Tecumseh, Nebraska—Highlight of the fine band clinic and festival held here in Tecumseh High School February 25 was the evening concert by the Clinic Band of 172 pieces, representing the best players from 10 bands. Paul Yoder was guest conductor.

### TRICK OF THE MONTH FOR ADVANCED TWIRLERS



In our last two class assignments we have worked on aerial work, this month we will work on the "one-finger twirl."

Let us start the ball to our right, palm down, in our right hand in front of our body. Now place your index finger over the baton near the balancing point, gripping it between our thumb and first finger as in Diagram 4. We start the ball moving downward turning our palm in an upward position, letting the ferrule roll over the first finger, catching it palm down between the thumb and first finger. The thumb is used for controlling the catch each time.

At first you will have a little difficulty catching the baton near the balancing point, but after many hours of practice an increase of speed will have been acquired and the balance of this movement will develop automatically.

After you have mastered this twirl in front of the body, work on the one-finger twirl under your left leg. You must have perfect body balance to make this trick effective.

If there is any special twirl you would like to have explained in the future issues, send your letters to me, Miss Alma Beth Pope, 1655 Washington Blvd., Chicago, Illinois, and I will be very glad to help you in any way that I can.



### Kniffen to Teach Baton in Chicago This Summer

Chicago, Ill.—Petite, vivacious Norma Kniffen, twice winner of the National Championship in Baton Twirling, will join the faculty of specialists of the Chicago Drum Major School this Summer for all three different two-week sessions which are June 20 through July 1; July 5 through 16; and July 18 through 29. Miss



**Norma Kniffen**

Kniffen has uncanny precision, speed, originality, and showmanship.

Miss Kniffen is a sophomore at Hardin-Simmons University of Texas and has performed before hundreds of thousands of spectators from all over the Nation. For her second year now she is one of the star soloists for both the Cowboy and Cowgirl



**Can You Identify This Twirling Group?**

Bands, going with them for parades, stage and gridiron performances, which take the musical organizations on wide tours over the Nation. All the usual baton techniques, plus many which she has originated, are at her command. She works with either one or two batons and does a thrilling performance with Flag Swinging as with her batons. She is equally adept with rifles and with "Fire Batons." She is now polishing off a new act, in which she performs her twirling tricks from horseback while standing upright in the saddle.

Leg tricks, finger twirls, and "aerial work" or high throws are all in her routine, but it is her "juggling" which sets her baton work apart. This is the technique in which batons are "rolled" around and up the arm and across the back and over the head, a steady, rhythmic and difficult procedure.

Miss Kniffen was featured with the Chicago's Board of Trade Band, and as such performed for the home games of the Chicago Bears and Chicago Cardinals. Enormous crowds say her phenomenal acts at such giant gatherings as the Chicagoland Music Festival, the St. Paul Winter Carnival, and the Band Jubilee at Waterloo, Iowa.

Miss Kniffen isn't just sure how many medals she has won but she believes the number is 68, besides 6 trophies, several pair of boots, four Award Batons. She has also been offered scholarships to several of the leading Colleges and Universities.

Besides teaching Twirling, Ensemble Twirling, Solo Twirling, Drum Majoring, Marching Band & Band Pageantry, etc., the Chicago Drum Major School will also specialize in Flag Swinging and Rope Spinning.

If you are looking for a thrilling two-weeks' vacation this Summer, with your days filled with instruction from the Nation's top teachers, and the evenings and week-ends filled with a Social Program that would make any vacation perfect, it will be worth your time to drop a postcard requesting the Special Summer Bulletin to: The Chicago Drum Major School, 1655 Washington Blvd., Chicago, Ill.

### Question Box What's On Your Mind?

**Question:** Do you think it is necessary for all twirlers to practice their routines with music?—H. M., St. Louis, Mo.

**Answer:** Yes, by all means, if they can arrange to do so. When practicing with music a twirler will attain a certain rhythm in his twirling which is very essential to become a graceful twirler.

**Question:** I would like to know how to acquire a well-controlled baton. I practice as much as I can, but it still seems that I have no control of the baton when twirling.—M. R., Phila., Pa.

**Answer:** From the sound of your letter, I believe the reason you lose control of your baton is because you try to force your speed. Whenever you are twirling, always remember never to force your speed, for if you do, your twirling will become jerky and your baton will be uncontrollable.

**Who Is America's Most Beautiful Majorette?**

## Who's WHO in Twirling? Can YOU Match or Top the Record of these Stars?



Patricia Kuszewski  
Milwaukee, Wisconsin

A 16 year old senior in Cudahy High School. Has 5 trophies and 15 medals, won mostly in 1947 and 1948. Patricia appears regularly on television. 1 of 6 chosen from 1800 entries for Court of Honor NAAU track meet at Marquette Stadium on July 3. Traveled extensively with Woodrow Wilson Drum and Bugle Corps, Milwaukee; thrilled New Yorkers with her exhibition at Syracuse. Will be majorette for the Hiawatha Band for Milwaukee Road.

### Mail Your Entry Send Photograph for This Feature

In a few months the "Who's Who in Twirling" feature of our Baton Twirling School has attracted such national attention and brought such an avalanche of pictures that the publishers realize the importance of its choosing and the delicate responsibility involved.

In order to pick only the most worthy twirlers for this honor we have devised a Score Card to be used as an entry blank. Each entry will be rated systematically on the ten points listed.

Please fill in this score card and send it with a good photograph of yourself in uniform to me, Alma Pope, The SCHOOL MUSICIAN, 28 E. Jackson Blvd., Chicago 4, Ill.

It is not necessary to clip this score card from your magazine. You can make your own score card on a separate sheet and your entry will be graded in exactly the same way. Just follow this form exactly and give the information requested. Entries will not be considered unless an average grade in their school subjects was maintained for the first semester of this school year.

Do not fail to send your entry and picture right away. Winning this recognition classifies you as among the finest baton twirlers in the entire country. Failing to win this top honor does not mean that your picture will not be published elsewhere in The SCHOOL MUSICIAN, so send in your entry right now.

### "Who's Who in Twirling" Score Card

Gold Medals won in Baton Twirling Contests.

Other Awards won at Contests. List them on separate sheet.

Number of different bands with which you have appeared.

Number of times you have appeared as soloist.

Minutes averaged in practicing baton twirling each day.

Years you have twirled, counting this year.

Scholastic average for last semester.

Age ..... Year in School

Do you play in the Band? ..... If so, what instrument?

Kindly include a complete history of your Baton Twirling and Music Career, in outline form. Use separate sheet for this information.

Signature of Baton Twirler

Signature of Band Director or Private Teacher

Signature of School Principle or Superintendent

(Begins on page 11)  
trumpet mouthpiece on cornet cannot give a true cornet tone nor does a deep cup mouthpiece on trumpet give the correct timbre of that instrument.

**Question:** I plan on buying a new instrument but do not know whether to buy a cornet or trumpet. B. W., Romulus, Mich.

**Answer:** The popularity of cornet and trumpet has varied with the public's taste in the music it wants to hear. Present day demands of commercial radio and movie music favor the trumpet for an all around instrument. The use of the cornet has been limited to bands and solo contests. Only a handful of professionals use cornet for their work today. For this reason, if you have any ambitions toward a professional career, it would seem impractical to study cornet knowing that in all probability you will be required to play trumpet.

**Question:** What make instrument should I buy? B. W., Romulus, Mich.

**Answer:** Any of several nationally advertised instruments should suit your purpose. If possible, I would suggest that you try playing on several instruments before you buy. Listen for intonation and check on the ease of blowing resistance and valve action. Ask your teacher to help you choose the one that plays and sounds best.

### Bassoon

By M/Sgt. Harry Meuser  
Principal Bassoonist

**Question:** Despite the fact that I seem to have trimmed my reed enough, I often find that it is still stiff. How can I overcome this?

**Answer:** I suggest that you close the opening of the reed a bit or loosen the first wire slightly.

**Question:** Would you please tell me how to clean my bocal?

**Answer:** There are cleaners available at music stores that resemble pipe cleaners. They are made especially for that purpose.

**Question:** Which would you recommend, playing with or without a hand rest?

**Answer:** You will find that most bassoonists employ a hand rest. A hand rest gives the right hand a more assured position.

**Question:** A young man from Minnesota asks what I think of doubling on the bassoon and clarinet?

**Answer:** This is a difficult question to answer and I wish that he had not asked it. It really depends on the individual and how seriously he intends to study the one instrument or the other. There are some very fine bassoonists who double on clarinet. However, if your ambition is to play first chair in a first class symphony orchestra, doubling is out. Playing first bassoon in a good orchestra is strictly a one instrument job.

### Tympani

By T/Sgt. Robert Moore  
Principal Tympanist

According to all the descriptions, the early drums, namely the Troph, Tympanabellica and the Indian drum, Nakara, were more or less crudely made. One question which arises is: Did these very early tympani have a definite tone? There is nothing to lead us to believe that they had, or had not a definite tone. Just when tunable tympani came into existence, is very vague. One book tells us that a kettle-drum shaped much the same as our present day drum was in use with

screw adjustments as early as 1600. At the present time and with the small amount of material at hand, I can neither prove nor disprove this statement. From an old book written by Adolf Deutsch, member of the Theatre and Gewandhaus Orchestra in Leipzig, it states that: Quote: "We find kettle-drums of exactly the same quality as they were some hundreds of years ago. For instance in the old town hall of the German diet at Regensburg I saw some kettle-drums, which in those days, in the company with the trumpets, had announced the opening of the session from the balcony of the town hall. They show no difference whatever from the screw kettle-drums of today." Unquote.

The pictures I have, of the early screw-kettle drums, bears out the statement of the preceding paragraph. Indeed there is so very little difference, that one wonders why the development of the tympani lay dormant for so long. One must take into consideration however, that as long as kettle-drums were to be tuned by using screws or tuning handles, there could be very little difference in their construction. The differences are few and can be enumerated as follows: Shape of tuning handles; shape of bracket fastened to bowl; minor differences in the manner of fastening the lug to the flesh hoop. These few variances in construction did not change the over-all shape and appearance of the hand-tuned kettle-drum as we know it today. Of course there were varied types of tympani stands. The most popular stand used for hand-tuned drums was the wooden four-legged type. This type consisted of four round pieces of wood (similar to a broom-handle) fastened together in their centers by means of two bolts fitted with wing-nuts. When opened, the legs cross each other and the bottom ends formed the legs while the top ends formed a cradle upon which rested the bowl of the tympano. Because this stand was made of wood and made a good solid contact with the floor, the resonance and carrying-power of the drum was greatly aided. Another type stand was made of metal. It consisted of a metal ring to which were fastened three metal legs. The bowl of the kettle rested in the metal ring. Some kettle-drums had the legs fastened permanently to the bowls.

It has been my desire to give you a clear knowledge of the extremely early tympani, up to the early hand-tuned tympani and just when the hand-tuned kettle-drum first came into use. I hope I have succeeded in some small way, of reaching my objective.

### Oboe

By M/Sgt. Harold Fleig  
Principal Oboist

It is obvious that what may be a splendid reed for one oboist may be wholly unsatisfactory for another. There are great individual variations in embouchures, in the thicknesses of players' lips, formation of teeth, etc. and also in the mental concept which each player has as his ideal. This means that purchasing ready-made reeds is at best a hazardous affair. The most conscientious reed-maker cannot hope to satisfy every customer, if those customers are known to him only as names on a Money Order form. By all means, learn to make your own reeds if possible. If you are unable to do this, try to find one maker who will attempt to adapt reeds to your requirements. Tell him if such-and-such a reed was too open, (Please turn to page 27)

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## I Teach the Solo Brass

By B. H. Walker

Chattanooga, Tennessee

Hello, Brass Friends! Thanks for your letters of inquiry. Anytime you directors or students are confronted with a problem concerning the playing of these brass instruments, feel free to write me.

### Competition-Festivals

Hope you had good success with your solos and ensembles in your Competition-Festival events. We entered a number of different events in the East Tennessee Competition-Festival recently and received a total of ten Superior ratings for the following: trombone solo, tuba solo, cornet solo, french horn solo, cornet trio, brass quartet, brass quintet, and brass sextet. Our concert band and marching band also received Superior ratings. We next plan to try these events in the Tennessee State Competition-Festival which will be held at Murfreesboro April 22 and 23.

### Vacation Time Is Practice Time

Schools are about out and your vacation time is just around the corner. Hope you will see fit to use some of this leisure time as profitable time to have your instrument checked for needed repairs and then settle down to one or two hours of daily practice on the phases of your playing which you think are "most in the need of prayer." Practice some sustained whisper tone studies and lip slurs for your tone, embouchure and range; some scales and interval studies for technique and intonation; some songs and legato solos for your phrasing, tone and breath control; some technical solos to sharpen your staccato tonguing; some method book exercises and band and orchestra parts for

your sight reading. Oh yes, you may wish to begin the study for developing a smooth vibrato or you may begin work on triple or double tonguing. This is your opportunity to dig in on your private lessons either at home or while attending some music camp, so try to better your playing by next September.

Now to answer some of those questions you asked about.

**Question:** My teacher says my tone is of very poor quality. What is good tone quality on a brass instrument and how may I improve my tone?

**Answer:** A good brass tone should be full, round, clear, firm, rich in tone color (timbre) and correct in pitch. The tone should flow evenly without wavering. For improving your tone I would suggest that (1) you purchase yourself some recordings of some famous brass soloists and listen to their tone so as to get a clear mental image of the sound of a beautiful tone and then strive in your playing to imitate this quality; (2) practice long sustained "whisper tones" chromatically for 30 counts each, alternating the tones such that one will be one-half step higher and the next one half step lower than the starting tone as explained and illustrated in my November column of *The SCHOOL MUSICIAN* where I answered the question on how to make your embouchure more flexible; (3) practice playing slow legato songs and listen carefully to your tone and strive for better control and quality; (4) read my column of last month on developing deep diaphragm breathing and practice these exercises to develop your breath control.

**Question:** I play trombone in our high school band and orchestra and am planning to purchase a new trombone. Would like to know whether you would advise me to get a small, medium or large bore.

**Answer:** I prefer the medium or medium large bore. This depends upon individual

taste, what type of playing you do and whether you play first, second or third trombone parts. For regular first or second trombone parts in the band or orchestra I would prefer medium bore or medium large bore but for third trombone parts I would advise large bore or a bass trombone. I would never suggest a small bore trombone for school use as it lacks in fullness of tone quality, requires more effort to play and produces a tone which is too brilliant, too shallow and too piercing. Many manufacturers have quit making small bores. I use medium large bore trombone with seven and one-fourth inch bell and find it ideal in intonation and response of tone.

**Question:** I have been studying the cornet for about one year now and practice about an hour each day. How high and low should I be able to play by this time?

**Answer:** An easy practical playing range from low G (second space below the staff) up to high G (first space above the staff) would be considered very good for your present experience. A range from low C (first line below staff) up to high F (top line) is about average range for your experience. If you can not produce clearly and easily the tones from low C (first line below the staff) up to D (fourth line), then I should think your progress is decidedly below the average and your lip is a little unsuited for cornet or else your method of practice is incorrect.

**Question:** When and by whom was the trombone first used in the era of classical music by the great composers?

**Answer:** I believe you will find the trombone has been in use in a less perfected form since the fifteenth century. Mozart was probably one of the first, if not the first of the great master composers to give the trombone its real place in the orchestra.

**Question:** A neighbor of mine has a used trombone for sale and I am consider-

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SWATONNA, MINNESOTA



These soloists and ensemble members from my Chattanooga Central High School Band won twenty-two blue ribbons for "Superior" ratings in the recent East Tennessee Competition Festival. They are (kneeling) Jerry Hubbard, Jack Vincent, Pat Larkin, Bill Moore, Jay Collins, Paul Davis; (standing) Charlie Armstrong, Band Captain Bill Smith, Hubert Cottingham, Antonio Holland, Clyde Chauncey, Director B. H. Walker, LeBron Tanner and Warren Bibey.

ing purchasing it, but want to know the age of the instrument and how much it has been used in order to get some idea of its value. Is there any way I may find out how old this trombone is without just taking the owner's word for it?

**Answer:** Yes. You may send the number, which is usually found on the bell section where it joins the slide, to the company which manufactured the instrument and they will probably be able to give you its exact age.

**Question:** Should I play my cornet with moist or dry lips?

**Answer:** This is purely an individual matter determined by which method gives you the best tone and playing response. Many successful players play with moist lips, while many other artist players employ a dry lip surface while playing.

**Question:** My high and middle tones are easy for me to play on my cornet but I can't make any of the lower notes below low C (first line below the staff) sound clear. How can I improve my low tones?

**Answer:** Low tones on the cornet are produced by relaxing the lips where they vibrate, slightly opening them, rolling the red portion outward, directing the current of breath downward toward the lower rim of the mouthpiece, slightly puckering the lips outward as you would in saying the letter "O", and using more breath support. A mouthpiece with a deeper cup should also improve your low register tones.

**Question:** One of my friends advised me to play my cornet by the "no pressure" method. What does he mean by "no pressure" and how may I learn it?

**Answer:** It is my belief that there is no such thing as playing the cornet correctly with absolutely no pressure of the mouthpiece on the lips. The term "no pressure" is very misleading and unrealistic in the art of cornet playing because the mere placing of the mouthpiece against the lips is really a mild form of pressure; therefore, the term might better be called "little pressure" or "less pressure." I do agree that the cornetist should play his instrument with as little pressure on the lips as possible to get good tone quality and correct technical response.

You may learn to play with less pressure by using more breath support and by using more contraction of the lips, better control of the facial muscles and back of the tongue. Long, sustained tones practiced extremely soft each day will make your lips more flexible. Daily embouchure drills in the form of lip slurs exercises will also improve your control to such an extent that you may play with less pressure, consequently better endurance. Excessive mouthpiece pressure will cut off the circulation of the blood flowing to the lip tissues and will cause them to tire easily, so set your goal on less pressure and more playing ease.

**Question:** My teacher says I often play out of tune on certain notes on my cornet. I have an expensive, first make instrument and wonder if it is me or the cornet which causes the out of tune playing?

**Answer:** All cornets regardless of make or price are slightly out of tune on certain notes. Your cornet was tuned to a tempered scale when manufactured and certain tones are a little sharp and certain tones a little flat. If the manufacturer raises the pitch of the flat tones, the sharp ones would be still higher in pitch, and vice versa. The out of tune tones differ on different cornets, however there are definite notes which have a general tendency to be flat on most all cornets.

(Please turn to page 32)



## Six Words That Lead to The Best in Brass

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## Percussion, for Band and Orchestra

By Dr. John Paul Jones

Director, Department of Music  
Northeastern State College,  
Tahlequah, Oklahoma

By this month, most of you drummers have appeared or will be appearing in contests over the nation. I believe I would be safe in saying that not one in ten gave the drum contest serious consideration last September but if you had, the results this Spring would all be nearer toward the top of the list in ratings. That fault is one I would like to bring to your attention. The correction is a simple matter. It is common to all of us that we think only of what comes at the present time, having little place for the future in our plans. So, with the drum contests. The drummer does not prepare for a critical hearing until it is almost too late. The time to start is now. First of all, brush up on those rudiments for next year—'tis too late to do a hurry-up job for this year.

We have just finished our annual contest on this campus and, of course, had many drummers and marimba players entered. I find only one first division rating among all the snare drummers. The chief faults being poor hand positions, lack of

rudimental knowledge, inability to apply the rudiments and, above all, a poor condition of the drum. Let us talk about these for a while.

The hand position for drumming is really a quite normal one—the right being held lower than the left, fitting the angle of the drum. The left hand works in a rotary manner while the right hand works up and down. Part of this hand position includes the manner of holding the sticks—a fundamental if there ever was one, and a subject mentioned in this column many times. Sufficient at this time is the warning to hold the sticks easily and comfortably without binding, assuming that you are acquainted with the accepted stick-holding position.

A second caution is the manner of hitting the batter head. In many cases in our contest, the drummer seemed to make every effort to keep the sticks as far apart as possible. As a matter of fact, the sticks should be kept as closely together as possible in order to assure each

stick making a tone like the other stick. Many drummers played with one stick in the center and the other near the outer edge; others played with both sticks near the outer edge. In either case the tone quality is undesirable. The best tone quality of the snare drum is produced exactly in the center of the head. You can prove this by trying several different spots. Also try one stick in the center and the other at the outer edge and see the difference in tone made by the two sticks. This faulty position is purely from habit and should be overcome.

A second fault was the manner of making a short roll such as a five-stroke or seven-stroke roll. Many drummers tried to do this by dragging one stick over the drum head and ending the "rattle" with a single stroke of the other stick. The result is a sort of a "press" roll and is little short of ragged. This fault comes under lack of rudimental knowledge. A five-stroke roll contains five strokes always—not six today and ten tonight—or whatever number of bounces happens to come out of dragging the stick over the head.

A common fault was the lack of ability to apply the standard rudiments when sight reading. Certainly, the rudiments are the easiest possible ways but too often they are learned as units within themselves and the drummer does not know a paradiddle when he sees one. This sounds ridiculous but it is true! Get the drum parts to some marches and go through each one, measure by measure. Break down each measure and you will find each group of notes to be either an accepted rudiment or a combination of them.

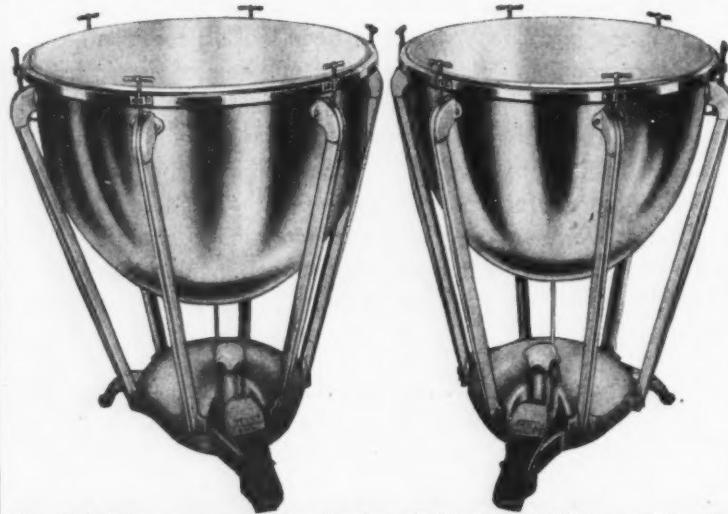
Little need be said about the condition of the drum—it is either good or not good. To achieve the latter, the moving parts should be in good condition and lubricated; the snares should not be twisted nor too tight. The heads should be at an even tension. And, while I am about it, let's erase all the "John loves Mary" signs on the drum heads. Isn't it rather elementary?

These things are brought to mind at this time of the year and while the drumming level is improving constantly there are always those who need reminding on drum condition and faulty playing. Remember, if you correct your faults now you will play better a year from now.

**Question:** "One of our numbers calls for a triangle both single strokes and a roll. How can this be done to sound the best?" A.L.P., Indiana.

**Answer:** The triangle adds a tinkling sound and should be used for that effect rather than calling a three-alarm as is often done. First, there should be a proper beater. The best I have found is a common ten-penny nail or a piece of small

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welding rod used by the welder. Either of these is about the right size and will produce a good tone. The triangle should be hung so it will not turn and the single strokes made within the triangle rather than against the outside. A roll is made by rapidly striking two sides of the tri-



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angle close up into the angle. Never use the drum stick to beat the triangle because the tone so produced is too dull and uninteresting.

**Question:** "What kind of sticks are best? What are drum sticks made out of? Are dark sticks better than the hickory sticks?" D. O. R., Alabama.

**Answer:** Don, your questions are good and fundamental. I believe the best stick you can buy is the common hickory stick without coloring or painted ends. The coloring or paint does not add to its value for playing. Sticks are made of many kinds of wood, mostly hickory but also of rosewood and ebony. Any wood may be used but other factors such as resiliency and strength must be taken into account and hickory seems to satisfy best. The wood is strong, has a straight grain and will stand up under terrific strain.

Still being contest minded, let me suggest that you endeavor to learn a new rudiment every two weeks for the next year. If you do so, and can apply each one and know it when you see it, the contest results in drumming will be in the first division, no less.

## OBOE. U.S. Air Force Band Clinic

(Continued from page 23)

or too stiff. If he is cooperative, you and he should evolve some sort of agreement on the type of reed which is best for you. Then you may order this type from time to time.

Playing oboe is not an easy task, yet you have the right to expect a great deal of help from good reeds. By this I mean that you need not fight a reed which is too stiff or too open, or otherwise unsuited to your requirements. Some reed makers, knowing that they cannot turn out a reed which will be acceptable to every possible customer, sometimes compromise by making all of their reeds in a slightly unfinished state. They assume that the player will finish the scraping to suit his embouchure. Those players who cannot do this will find themselves playing on a reed which is sure to have too much wood in it, and which will always be hard and harsh-sounding. Perhaps this player will find himself getting headaches or dizzy spells when he practices. If he does not have a competent teacher to advise him he may assume that these hazards are inherent in oboe playing. This frightening conclusion may lead to his being removed from a study of this instrument. Let me reiterate that there is no risk to health or well-being in oboe playing. With a good instrument and a proper reed, the player need have no vertigo or headaches.

Use a reed which will help you to obtain a clear, pleasing tone; one which you can sustain evenly without undue effort, and certainly without dizziness. Be sure the opening at the reed is quite small. Placing a spring-type clothes-pin on the very tip of a soaked reed will help to reduce too much arch in the blades of cane. Examine the reed at intervals of a few minutes so that the clothes-pin will not compress the blades too much. If a reed is too weak, either from too much playing, or other reasons, it may be reclaimed for a short time by wrapping very thin wire about 2 turns around the cane approximately  $\frac{1}{4}$  inch above the wrapping. When the wire is clinched there, the blades will be forced open somewhat when the wire is edged upward on the cane, using the thumb-nail to push it up.

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## How to Play the Double Reeds

# The Double Reed Classroom Bassoon . . . Oboe

By Bob Organ  
1512 Stout St., Denver 2, Colorado



Along the same line as last month illustrating the Oboe and its fingering—let us consider the same principle as applied to the Bassoon.

The knowledge and control of various fingerings is of vital importance to the player of any instrument. This is especially true of the Bassoon because of its peculiar construction and wide range.

We who know something about the instrument are aware of its approximate two octave range in octave fingering. Below this range, as well as above it, is something else. There are a few things that can be done to help awkward fingerings. The upper part of its range can become very awkward if we allow it to be so.

The peculiar construction of the Bassoon makes it difficult to give a definite rule and stay with it. WHY? What works on one instrument will not always work on another. However, there are some general principles that work on most all Bassoons. This only can we attempt to follow as a general guide.

1) As an illustration—on most Bassoons low G first line Bass Clef is made primarily with the six holes. Pressing the thumb pad, right hand, down with the six holes will not change the pitch or quality of tone of the low G. Holding the thumb pad down for the tone of this G will in a lot of cases eliminate an awkward fingering in progressing to tones below the G.

2) Another example—The low C, D, D-flat and E-flat keys can be held down on most any tone from G, first line Bass Clef, progressing upward without effecting the sound of these upper tones. This will normally place the changing of fingers into one hand (the right hand) thus eliminating changing of fingers in both hands at the same time. This certainly tends to smoother playing. To illustrate—play from low G slurring up to G by raising only the thumb pad and the low F key; keeping all of the left hand down. This places all of the change of fingers in one hand—the principle we are trying to establish. This principle can be applied to many tones in the low register.

3) In the middle register of the instrument (that is from low G up to G above the staff) two octave range there are many tones that can be changed slightly in pitch by adding certain keys. Principally the low register keys played by the left hand thumb and the low D-flat and low E-flat keys played by the little finger of the left hand. It is impossible to give exact reactions to the use of these keys because they react differently on different instruments. A little experimentation on your part on your own instrument will tell you a great deal along this line.

In the upper register (let us say from C just above the staff up to high C) there are many peculiarities pertaining to the

instrument. Some are explainable while some are not. Nevertheless they are there and I for one can see no harm in taking advantage of them, if there is an advantage in so doing.

Please understand me—we don't want to go overboard looking for something that doesn't exist or that will create more work than we are already forced to do. We are merely trying to help ourselves in developing a smoother technic.

4) A good illustration can be given by employing the tone of high A, one octave above the fifth line bass clef. I know of five different fingerings that produce this particular tone and they are all good in sound and have a place in a fingering chart. However, they are not all given in charts.

First, let us name or number some keys—Thumb left hand playing the keys on the small, or high tones, joint of the instrument. Starting from the bottom key moving upward we have the vent or whisper key, key 1, key 2, key 3, for illustration.

If you know the fingerings for high A, we employ keys 1 and 2 together in mak-

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ing the A. Now moving from A to B we have to move from keys 1 and 2 for the A to key 3 for B. There is a fingering for high A that can be made by employing key 3 for the A instead of keys 1 and 2. This eliminates the awkward fingering of moving from keys 1 and 2 to key 3.

NOTE—It is impossible to illustrate all of these in one writing so I am going to point them out partially now and illustrate them by charts next month. Up to this point check back and you will notice preceding paragraphs marked 1), 2), 3), etc., which will be a reference for next month's illustrations to hang on to this issue.

5) Another example—There are two distinct sets of fingerings for the tones, high F-sharp, G, G-sharp and A, that should be learned as sets and used accordingly. One set we will know as set A: the other as set B, etc. In this manner we will not be inclined to mix them; that is, use part of one set with part of the other set, as they don't mix too well.

6) If we have studied any length of time we have learned to know that A-flat, B-flat and F-sharp alternate on two sides of the boot joint (that is they alternate between the thumb right hand and little finger right hand.) NOTE—B-flat finger side is played with the third finger.

We learn to know that normal side of the instrument as A-flat finger side and F-sharp, B-flat as the thumb side. However, there are times when they come more readily from the opposite sides.

As an illustration—in scale form, when there is no A-flat involved, the B-flat plays smoother from the finger side of the instrument. When we become involved in intervals we are certainly safer in playing the B-flat from the thumb side, etc. The general principle is to avoid sliding from one key to another if possible. However, we find times when we get caught on the wrong side and can do nothing about it. As a rule it is not good practice and in most cases can be avoided.

7) There are some trill fingerings that are intended for trill purposes principally but can and should be used to advantage in fast moving passages. One is E to F-sharp in the staff. Another B to C-sharp just above the staff. Another F to G above the staff.

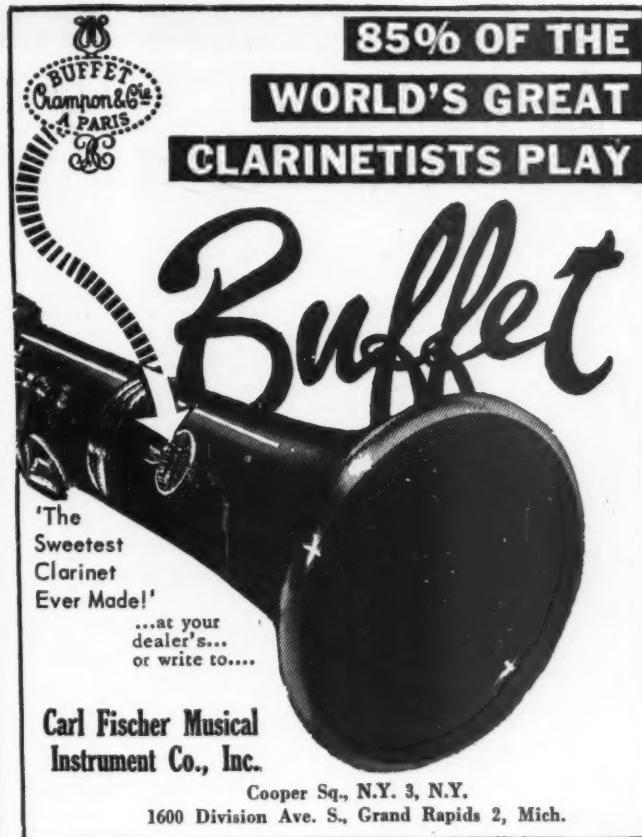
8) Another advantage is the knowledge of our harmonic fingerings especially in the slurring of wide intervals. As an example—Slurring from most any tone in the staff up to D just above the staff. It is rare to find an instrument that these tones will slur easily. By using the harmonic fingering for D we find they all will break or slur very readily.

This is also true in slurring from low C up to C in the staff. Not necessarily because it slurs badly but because of the awkward fingering involved.

9) A great many players have trouble in getting A fifth line to start readily or smoothly. This is often the fault of the reed. It can also be the instrument as it is the first upper partial harmonically. We commonly know it as the first overblown tone on the instrument. In other words, it is the first octave made without a change in fingering.

There are several ways of helping this situation, which I will explain next month along with the other items mentioned which are by no means all of our troubles. These are but a few of the common major gripes of the Bassoonist. In the mean time kind of get set in your mind the outline of this issue as it will guide us completely next issue. So long for now and thanks for listening.

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## How to Play the Flute

# Let Me Answer Your Flute Questions

### Three Great Men

And now let us take a backward glance into the lives of these men to be herein briefly described. AND:-

Because each of them lived such interesting, progressive and contributing lives, let us tuck away into the archives of our hearts, some of these fond memories. It is to be hoped that each of us, and especially those of our Flute Playing Fraternity, may be inspired to be as helpful as is possible by the way of making the very best of the beautiful examples set for us by

**Theobald Boehm**

**William S. Haynes**

**Georges Barrere**

**Theobald Boehm** was born in Munich, Bavaria April 9, 1794. He departed this life November 15, 1881. It was he who invented the modern key system for flutes such as we are using today; and known the world over as the Boehm System. His Acoustical Schema has made it possible for our flute manufacturers to properly place all tone holes; author of "Die Flöte und das Flötenspiel"; composer of some sixty solos and studies for the flute; solo flutist of the Royal Bavarian Orchestra; developer of the modern system of overstringing pianos; a true

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devotee of scientific research in the field of acoustics; goldsmith and jeweler; inventor of a method for communicating rotary motion; discoverer of an improved puddling process for manufacturing steel directly from iron, for which he received the Cross of Saint Michael, bestowed upon him by the King of Bavaria. That "Nature made him and then broke the mould" is a quotation often used.

"All the means of action, the shapeless masses, the materials lie everywhere about us." "What we need is the Celestial Fire to change the flint into transparent Crystal—bright and clear—that fire is Genius"—Longfellow.

**William S. Haynes**

**William S. Haynes** was born in Providence, Rhode Island, July 27, 1864. He passed on to the Great Beyond January 28, 1939. He had the "superior power of seeing" which Ruskin says defines the word "genius". Experimenter and believes in the merits of silver flutes which he lifted to a high degree of perfection; expert silver craftsman, trained in the famous Gorham factories; student of woodwind acoustics; expert tool maker and die sinker; inventor of valuable machines and tools for facilitating flute manufacture; modern equalizer of the flute scale;



Georges Barrere and  
William S. Haynes

inventor of an easy blowing double-tube clarinet made of silver; and possessed of mellow tone of great carrying power; friend and benefactor of musicians; humanitarian and wit. His motto was, "Nothing but perfection is good enough". It was he who did so much to help Georges Barrere to his phenomenal success as a teacher of the flute. Without highly accomplished students, there is no teacher that could be rated as a great instructor. Without finely constructed flutes, there could be very few successful students. Bill Haynes supplied most of the Barrere students with instruments of such quality that had few rivals during the first many years after Barrere came to this country. Fact is, Mr. Barrere gave up his beautiful Louis Lot flute to play on a special flute that Mr. Haynes made for him, soon after he became first flutist and soloist with the New York Symphony. In later years Wm. S. made a gold flute for Georges B. and followed that with a Platinum flute which he used to the end of his earthly existence. Haynes and Barrere were great friends. When they were together it was fun being in their company, because witticisms were tossed around in a manner seldom heard. "Something that men have that Half—Gods never know, the power to sensitize cold, lifeless things; to make stones breathe and out of metals grow escarpments, that deny the need of wings" —Virginia McCormick

**Georges Barrere**

**Georges Barrere** was born in Bordeaux, France, October 31, 1876. He gave up his earthly abode on June 14, 1945 at the Benedictine Hospital, Kingston, New York. It has been generally conceded by all the finest musicians of this world, who knew him and heard him play, that he was the greatest exponent of flute virtuosity that ever embellished the music of this world. He has stated in his Autobiography that his first musical instrument was a penny whistle, acquired from his brother who gave it up for the violin. He states further that "he found his way through various scales and arpeggios on that six holed primitive instrument". When he started to school, the Tin Whistle was such an attraction for most of the boys that they gave up marbles and other games, went to the toy shops and bought like instruments, and then joined the

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master classes of this great "Tin Whistler". In 1888 he became a Sergeant in the Fife and Drum Corps of the School Cadets. It was in 1890 that he entered the flute class of Henry Altes at the National Conservatoire, Paris, France. In 1893 Altes resigned his position at the conservatoire, and to the delight of all flute students, they were introduced to Paul Taffanel, whom Barrere rated as "the greatest of all flute players". Taffanel was also a conductor and composer of great fame at that time. From this time on, George Barrere had honors bestowed upon him from every possible angle, and it was not long until he had established himself as one of the finest of flutists, even though still a young man. However gentle readers, it must be added here that his professional troubles were many and that he had to travel up hill in order that he might coast down hill. We do hope that



Theobald Boehm

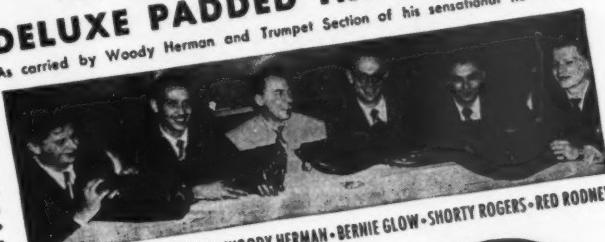
you flutists will keep this in mind. It may be of interest to you to know that Mr. Barrere often spoke of a musician friend who is still living, and one whom we all deeply admire. Not alone for his most excellent musicianship, nor due to the fact that he is one of the outstanding artists that is making appearances on the concert stage today, but much of our admiration is promoted because of the wonderful work he has done by the way of helping to improve general living conditions for his people in his native land. We now have reference to that artist violinist, Jacques Thibaud.

In 1897 Georges Barrere had to answer to his country's call to colors, as a private in the 132nd Infantry. Ordinarily the call was for three years service, but he received his honorable discharge after serving one year, and that, because of his having won First Prize in the Conservatoire Nationale. Even though it was evident that he was the leading flutist of France, he decided to emigrate to the New World. This decision was made in 1905. Upon arriving in New York he was met by our beloved conductor Walter Damrosch of the New York Symphony Orchestra. It is easily understood that very soon he was made First Flutist of that most splendid organization. As first flutist and soloist with that orchestra, soloist on various other programs, radio appearances and director of his own ensembles, he soon captivated the hearts of all who heard him play or speak. As soon as he arrived in this Good Old United States of America, he became a most ardent stu-

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dent of our language. We have intentionally said "our language" instead of English, because there is a difference, whether for good or bad. His love for people, his seriousness, and his extreme humorous qualities, prompted him to learn our language just as it is, slang phrases and all. When he made his little talks between numbers that he played or conducted, he tried to use the language that was most prominent in that particular section, and that, in connection with his French accent, added great variety to his entertainment. All in all, he made of himself a most lovable character, always to be admired and never forgotten, by everyone who had the good fortune to attend one of his programs.

Mr. Haynes and Mr. Barrere were to me both friends and teachers. It has given me very great pleasure to write this little story concerning them. If only I had the ability to write of them as my good friend Mrs. Lola Allison Haynes of Boston has written, then my joys would mount to the very bluest of our beautiful skies. As for instance: She had this to say of George Barrere after hearing him play for the first time.

#### Nocturne

You breathed upon your fairy wand of tone,  
A twilight call, so low and pulsing sweet,  
Straightway, the murky April day had flown  
And Night upon her soft grey-sandaled feet  
Came bearing in her hands a holy peace.

What master lit the clear, pure taper flame  
Upon your art's fair altar, burning low?  
Borne on the wings of tone, the answer came  
As through your radiant, dream filled eyes aglow  
We glimpsed the glory of your song-filled soul.

#### I Teach the Solo Brass

(Begins on page 24)

C# (first line below the staff), D (first space below the staff), and all of the higher notes between high F (fifth line) up to high C (second line above the staff) are usually sharp and must be humored down by relaxing the lip tension slightly and by slightly relaxing breath pressure and directing your column of air a little lower in the mouthpiece. The notes Ab (second space), D (fourth line) and E (fourth space), almost most of the lower notes from low C (first line below the staff) down to low F# (third line below the staff) are often flat and should be humored up by slightly increasing the lip tension, increasing the breath pressure, and directing the current of breath a little higher in the mouthpiece. Let your teacher test each tone of the complete written chromatic scale on your cornet marking each flat note with a flat sign and marking each sharp note with a sharp sign. Memorize the notes which are out of tune and concentrate on humoring each of these notes to compensate for their off-pitch tendency until you form the habit of playing these tones in tune. When playing in the band or orchestra, listen to others and humor the notes so they will sound in tune with the majority of the other players in your group.

## How to Play the Violin

# Strings

### "The Strength of the Orchestra"

By Elizabeth A. H. Green

Music Education Department, Burton Tower,  
University of Michigan, Ann Arbor, Mich.

So many times I am asked, "What is this elusive thing which makes a routine orchestra player routined?" It is an interesting question, and, I believe, one with a definite answer.

Basically, the most fundamental thing for the stringed-instrument player is the ability to know, recognize, and follow,—or even anticipate,—how the music *set* before him is going to be bowed. The novice dutifully follows all of the markings set down in the music,—and thereby believes he bows well. This is sheer folly to the skilled player. Bowing-knowledge is one of the fundamental things which denotes the skilled orchestra man.

Secondly, comes the intelligent use of amount of tone,—the thing which results in orchestral "balance". Each skilled player is constantly alert as to how much tone his own instrument is contributing to the ensemble. A sustained tone, played too loudly, can ruin an otherwise beautiful effect. Likewise a melody-line which disappears, from lack of vitality in the tones contributed by the players, is a bewildering thing for the audience.

Thirdly, the skilled man is constantly conscious of the ensemble factor,—the togetherness of sound. I shall always remember years ago one Chicago Symphony Section Principal saying,—"When Dr. Stock scowls in your direction you know either that you are too loud, or too soft, or not together with the Bassoon!" It was a skillful *box mot* which encompassed the whole business or orchestral playing!

The concertmaster of the orchestra has a further skill which he must acquire. It is the ability to play a solo-violin passage in the orchestral score so that the audience receives a good impression of the composer's idea. The young and unskilled player in this chair almost invariably plays such passages too softly. If the orchestra is playing when the solo is performed he must learn to sing above this accompaniment,—to play loudly and clearly even though the composer marked *pianissimo* in his part. After all, no matter what the composer marked in the passage, his real intent was that the passage be heard! Otherwise why write it? So the young concert master must learn to push his solos through the orchestral sound.

If the passage be unaccompanied by the orchestra, this solo-player must again have a certain breadth to his tone. Nothing sounds more puny than a thin violin tone after the glorious fullness of the orchestra. The soloist in this case must make up, with his one instrument, for all the richness of the orchestra itself,—for at this moment *he is the orchestra*.

I shall once more quote a section principal,—"The soloist who plays a concerto in front of the orchestra has half an hour to win his audience, and to give the auditors something they will always remember. The solo chair in a section has maybe only three of four measures in a concert, and he must contrive to play them so

beautifully that the audience does not forget the beauty of the passage and of his performance of it. He has only four measures to achieve what the concerto soloist has thirty minutes to do". It is an interesting observation and certainly an inspirational one for the concertmaster.

Among the famous solos required in any concertmaster's repertoire are the following: Violin cadenzas from Scheherazade by Rimsky-Korsakoff; violin cadenzas from the Capriccio Espagnole by the same composer; the slow-movement solo from the Brahms First Symphony; most difficult of all, the violin solo in *Elin Heldenleben* by Richard Strauss; and more recently the solo-cadenza from Ferde Grofe's Grand Canyon Suite, "On the Trail." I might mention that the Toscanini recording of this last-named piece is superb. Mischakoff does the cadenza I believe. There are also shorter solos present in many works as, for example, the Mahler "Song of the Earth".

There is one other thing I would speak of this month. It is the playing of the *Ponticello* effect. For this effect, which is so often written *tremolo*, the bow is used immediately next to the bridge. The result is a thin harmonic-like quality of tone which brings into audible range all of the harmonic-components of the tone. So many, many times I see this bowing being performed so far away from the bridge that the effect is non-existent. The "funny" sound of the light bow right next to the bridge is the thing the composer desires here. It is like shimmering moonlight in the score, when played effectively by a large section of strings.

This past month I had the great pleasure of spending several days at the Cincinnati College of Music. Projects included two All-City Orchestras from the Cincinnati Schools, one on the below-high-school level and one of Senior High ages. Also, I had the fascinating experience of hearing one of the Children's Concerts played by the great Cincinnati Symphony Orchestra under their skillful young Conductor, Thor Johnson. I was gratified beyond words to see thousands of children enjoying with enthralled attention the playing of great music by this orchestra.

The conductor so thoroughly understood what children need in a Children's concert. The pageantry of the display of various sections of the orchestra, the shortening of the great works to meet, half-way, the attention-span of the younger listener and with no sacrifice in the magnificence of performance standards, the informal words of the conductor directly to the children themselves,—it is the sort of thing we need a great deal more of in these United States.

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### Guiding Music Students

(Begins on page 14)

crowded. We probably should not bemoan the fact that in the surrey business things have "gone to pot." People are just not buying as many horse driven carriages as they used to do before the horseless carriage came along. Perhaps the pit orchestra business is not what it was before the First World War. But Music in this country is at a new high. "Build a better mousetrap" . . . enter one of the fields of music which is not crowded. There is still room for talented boys and girls in music and don't you let anyone tell you that there is not. If you have the ability and want to engage in music, there will always be a demand for your services.

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## The Composers and Arrangers Corner

By C. Wallace Gould

Director, Dept. of Music  
Southern State Teachers College  
Springfield, South Dakota

Have you ever stopped to think of all the things that an arranger must think of in making an arrangement for full band from a piano part? If you have, then only can you appreciate the magnitude of the arranger's job.

In the first place, take the basic structure of the chord itself and its melodic relationships. Each melody tone suggests its own harmonic accompaniment, and in the relationship of successive melodic tones to each other new harmonic relationships are being constantly established. With the average simple piece for piano, such as a march or a waltz, the choral accompaniment is largely a suggestive proposition—that is to say, the harmony is frequently merely touched upon or suggested rather than being a ponderous succession of solid chords.

That which will suffice as the harmonic background for the average piano piece is, however, in most instances, totally inadequate as the harmonic basis of the average arrangement for band.

Let us suppose, for instance, that we are arranging an overture that starts out with an introductory passage of a chorale-like nature with full, solid chords in slow

dignified succession. In the original piano arrangement the passage is marked *f* and though the chords are as full as a pianist's two hands can handle, about all that is contained is an octave in the left hand on the root tone of the chord, at least this is true with the first chord of our piece which I am going to analyze, and in the right hand the root is doubled in the octave with the third and fifth in between.

In example (a) which follows, we see this first chord as it would look in quarter notes in the piano score and in example (b) we see it as it will have to be sounded in the full band for maximum effectiveness:



"Just for the fun of it" these serious musicians of the Southern State Teachers College Band, which is under the direction of your Composers and Arrangers columnist C. Wallace Gould, organized a stunt band for a little musical comedy around the campus. Now the fame of their entertaining performances has circled out far beyond the student body and they are busy and popular for miles around Springfield. They are now accompanying the college chorus on tour, doing a specialty number on the program. From left to right they are: Norman Williams, trombone; Harvey Beck, trumpet; Ben Nepodal, tuba; Wendell McNeely, clarinet; Grant Lawrie, clarinet.

We see in the original piano chord that the root has been quadrupled but that the third and fifth of the chord are each included only once. In the chord as it is rearranged for band we now find the root quintupled, the fifth is now tripled, and the third is doubled, that is to say—the E flat appears five times, the B flat three, and the G twice. This latter arrangement will produce a well balanced and full sounding chord in the band, whereas the original piano chord if carried over as is into the band would produce a thin result in the middle and an over-preponderance of the tonality of E flat.

Now that we have our first chord rearranged in the way that it will have to be sounded in the band, to what instruments are we going to entrust the task of producing the required tones? Incidentally, we must not forget in making our band score that it will be important to so distribute the tones of this chord so that it will sound balanced and full when played by the average class C band just as it will when played by a superb class A band of complete instrumentation. In other words, the tones must all be allocated first to those instruments of greatest frequency in the average band and then redoubled in those instruments such as oboe, bassoon, alto and bass clarinets, etc. of lesser frequency.

Starting from the top down, I would allocate the top E flat to the flute, piccolo, E flat clarinet, and probably also to the first B flat clarinet, though I realize that when this note is transposed for the latter instrument, it will have to be an F a major second higher which is at the edge of the clarinet register where it is considered difficult to play with correct intonation.

The B flat on the space above the leger line I would give to the third B flat clarinet since this is the fifth of our chord and not as of great importance as the third or G which I would give to the second clarinet. Bands short of clarinets will thus cover essential tones.

The E flat on the top space of the treble staff I would give to the solo cornet as well as to the first E flat also saxophone and possibly to the oboe as well, though the oboe could be well entrusted to supporting the second clarinet on the G on the space above. (My only objection to this latter being that I am hesitant to over-emphasize the third which is usually considered by theorists to be the least desirable tone of the chord to double.)

The B flat on the third line could be given to the third cornet and the G on the second line could be given to the second cornet and also to the second E flat alto saxophone, though it might be better to let the second alto sax. reinforce the third cornet on the B flat since it might be well to give the G also to the first horn.

At any rate, I would delegate the first line E flat to the tenor saxophone, the alto clarinet, the third horn, and probably the first trombone, though the baritone could be substituted here by those who prefer to have their tenor saxes, and baritones always in unison.

The B flat on the space above the bass staff I would assign to the second horn,

second trombone, first bassoon, and the baritone if this latter instrument is not already otherwise employed. The E flat on third space could then be delegated to the third trombone, fourth horn and perhaps also the bass clarinet.

The E flat on the leger line below would be allocated to the E flat and B flat tubas, possibly the second bassoon, the bass saxophone and perhaps also the E flat baritone saxophone unless it should be preferred to raise this latter instrument to the E flat an octave above.

I am well aware that some arrangers in reading the above will differ with me on my allocation of some of the parts, and I know from experience that it is possible to make more than one distribution of parts and have these alternative arrangements sound equally well. However, I have found out in past arranging that the set-up I have given in this article will make a full, resonant chord and I will, therefore, offer it to our readers as a possible solution to the problem.

Now that we have more or less successfully arranged our first chord, the next problem that confronts us is the matter of making a successful and harmonically correct movement to the next chord. This necessitates careful attention to many details.

In the first place it will be necessary to make the voices or parts move in correct harmony, in other words, in a chorale of this type it will be important to side-step direct consecutive octave and fifth movement. This does not mean that there will not be any movement between the various instruments using these intervals. It does mean that when boiled down to the lowest common denominator of simple four part harmony, there should not be any movement in octaves or fifths. Any such movement between the various instruments should be attributable only to the upward or downward doubling in octaves of the four basically correct harmony parts.

The matter of achieving smooth movement from one chord to another also brings us face to face with the problem of when to slur notes and when not to. Personally, I am inclined to use slurs very sparingly, especially when I want a decisive type of movement. However, in a chorale passage such as I have been discussing, it is generally well to slur phrases or parts of phrases rather generously. This is a matter that has to largely be left to the good taste and discretion of the arranger.

Most modern arrangers prefer to balance and maintain complete harmony within the various choirs, in other words the arrangement should be so made that the brass instruments when played alone will sound a full and complete harmonic structure and likewise the same result should be achievable within the woodwinds. However, there will be many exceptions made to this when a specific tonal-color combination is desired.

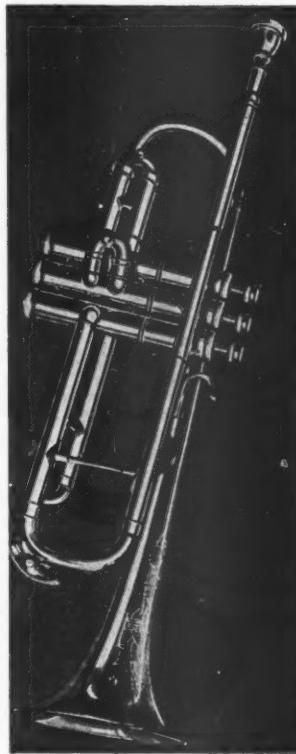
There are many other problems that confront the arranger such as: the matter of handling after-beats, the matter of achieving greater interest and variety by interpolating passages within the full band work for smaller instrumental combinations, such as brass quartet or saxophone small ensemble; the matter of writing in counter-melody passages and the proper assignment of parts for this purpose. I see, however, that my space for this month is about used up and so I will have to defer further discussion of problems confronting the band arranger until a future issue.

See you next month!

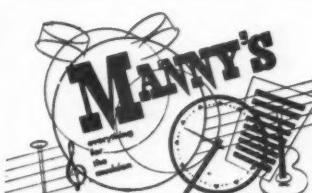
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## How to Play the Accordion

# Let's Teach and Use More Accordions In School Bands and Orchestras

By Anna Largent  
213 Williams St., Aurora, Illinois

### Value of Accordion Study

When you have taken up the study of the accordion, everything you hear over the radio or at a concert takes on a new interest and meaning. The accordion has a particular educational value, because it employs the use of the fingers and demands a kind of brain training, that beats any other study, for it develops the power of rapid observation, trains the muscles and nerves to instantaneous response to the mind, and eye.

When a piece is played containing several thousand notes in the course of a few minutes, the pupil has been drilled into a kind of supermental state. You are training your nerves, your muscles and your mind to strike just the right key with the right force at the right time.

This training is of the utmost value, for regardless of what your life work will be, you have acquired self-control, which gives you the ability to face any emergency that calls for quick mental action.

### Value of Early Training

Just as early moral impressions form the character of children, so do youthful impressions of art, literature and music form the taste of our young people, and it is through these impressions the expression of a nation is displayed. Parents should give their children the opportunity to hear and know good music at an early age, by listening to the classics over the radio, television, records or concerts.

An adult who misses a musical education in the formative years, particularly if they wish to study music after the age of twenty will find he is limited in accomplishment.

### Music Talent

The number of pupils without any talent for music is very small. Almost every child can learn to play the accordion,

given reasonable persistence, a little time and good instructions. Look at the pleasure, joy and solace they will derive from the ability to play pieces, as the least possible gain. Parents and the pupil will find that the study of the accordion has developed their thinking machinery, and also gives them repose and poise. The investment of the purchase of an accordion is a wise one if the child studied music for the purpose of developing his ability to face an audience with confidence, which will help him to affect other relations and transactions in life with assurance.

### Accordion Compositions

The great masters of the past have written works of which the enduring value have outlasted all others of their day. Such great works belong to no specific nationality, but are the main-springs of all great music and belong to all of us.

For teaching material there are different classes of music to draw from such as the classics, modern, folk and popular songs. Of the great masters selections may be chosen from Bach, Beethoven, Chopin, Handel, Hayden, Mendelssohn, Mozart, Schubert, Schumann, Liszt, Brahms and many others.

### Preparation of Musical Composition

Practice is of real value only when it is uninterrupted. For instance two hours today and none for several days breaks the chain of thought and good intentions. Always practice slowly, count carefully, for exactitude is another stepping stone to the attainment of brilliancy. A composition played correctly on the accordion, but without brilliancy, with plenty variety of tone is not accordianistic. Phrasing of music is as important for imparting brilliancy as correct rhythm. The more light and shade that can be put into music, the



Jerry Wykoff, Lisle, Illinois, son of Mr. and Mrs. George Wykoff, is a promising young artist performer.

more tone color it will have and the more brilliant it will sound. Where dryness exists the imagination is unmoved.

### Acoustics

In a large hall or auditorium the accordionist has to play much slower than in a small hall, for music gets lost in a big hall. In a highly acoustical hall there is a great deal of echo, and loud and rapid tones get swallowed up in the echoes. Therefore, at a recital pupils with a soft pleasing tone, and who play slowly and accurately succeed best in making a good effect in a large hall. The short fat hand with stubby fingers is admirably fitted for producing a soft, round tone. The stretchy long-fingered bony hand has it much easier for the delicacy of articulation which makes for light and shade and rippling passages. Another point to remember is of not having your eyes glued to the piano key board while executing rapid passages. Then again skillful fingerling is altogether a most necessary aid to all fine playing and brilliancy. If the composition calls for a sustained tone in the left hand then play it, otherwise a



Eve Prentiss Accordion Band, Medford, Oregon. Eve Prentiss, director.

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staccato bass will stimulate the brilliance. Avoid a heavy monotony of blurred bass tones. Accents on the strong beats of the measure will give an outline to continuous successions of rapid notes, and will prevent them from becoming garbled or blurred together.

#### Piano Accordion Arrangements

Patek Music Co., 2847 Milwaukee Ave., Chicago, Ill.—Anna Polka; Music Box Polka; Sweet Aylene Waltz; Peppy Polka; Lulu Belle Schoottisch; Draftee Polka; Um Pa Polka; Flyaway Polka; Peppy Polka; On the Accordion.

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Alfred Music Co., 145 West 45th St., New York, N. Y.—Exposition Overture; Bubbles; Espana; Dark Eyes with variations; Carnival of Venice with variations; Jolly Caballero; Gay Picador; Skipping Along; Olive Blossoms.

Accordion Music Publishing Co., 46 Greenwich Ave., New York 11, N. Y.—Accordion Quartet Polonaise Medley; Csardas; Hungarian Rhapsody No. 2; La Traviata; Carmen; La Cumparsita; Manito; Quick Silver.

#### Questions and Answers

**Dear Mrs. Largent:** I have a good ear, love music and practice faithfully. I am 18 years of age and have a fine instrument, but I do not seem to be making much progress, started to study the accordion 15 months ago. Is it my age or are there short cuts to learning the accordion? Otto M.

**Answer:** Yes there are, and let us consider a few of them. First you have a good instrument which is a good start. Study the following: Ear-training, Sight reading; Study musical theory, harmony. Play with others as much as possible. Get the best teacher your means will permit and this is the most important short cut, of all. Thousands of good accordions



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who are born with talent and genius have fallen by the way side, and have never mastered their instrument because they did not have the opportunity of studying with a first rate teacher. From your letter I surmised you are trying to teach yourself.

**Dear Mrs. Largent:** My ambition is to lead a band. We have a nine piece combination and I am the accordion player, though I do double on the clarinet. What qualifications must I have to become a good band master? Bob McD.

**Answer:** A band master must be a thoroughly trained musician of exceptional aptitudes. He must have a knowledge of the capabilities of all the instruments in his band. Have a knowledge of all rudimentary elements and principles of music, of how to arrange music for band. A

comprehension of musical form, musical history and a good grounding in the technic of musical compositions.

**Dear Mrs. Largent:** We have been reading your column in *The SCHOOL MUSICIAN* and ask your advise on the following: I have a son 12 years of age who plays the accordion beautifully, but cannot play his instrument in the school band. He wishes to take up the cornet in order to play in the high school band. Should he attempt to carry both, or would that be too much? Mrs. George M.

**Answer:** Yes, I would advise him to take up another instrument in order to take part in school activities. Some schools are using the accordion, but it is in schools where the instrumentation is limited and the accordion fits in nicely.

**Dear Mrs. Largent:** I wish you would (Please turn to page 42)

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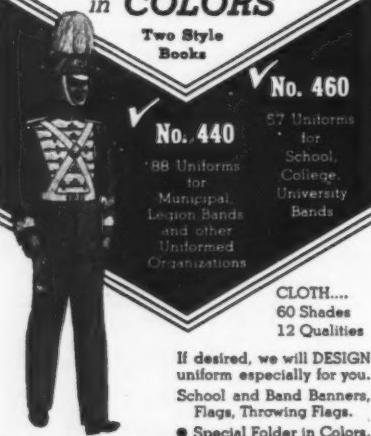
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## Band Music Review

Every Number Reviewed in this Column has been Read, Studied, by our Own Band, is accurately Graded and Described.

By Richard Brittain

Materials Instructor and Concert Band Director  
VanderCook School of Music, Chicago

E, Easy. M, Medium. D, Difficult.

**BAGDAD OVERTURE** (E), Forrest L. Buchtel—This number will be of immediate value to those looking for a number for a young band. Technical problems are limited and the tempos are not fast. The number opens with a moderate passage in  $\frac{3}{4}$  that should not be played in too strict a tempo but played in a rubato style with slight deviations in speed for the best melodic effect. The number includes a 2/4 movement in the finale that should not be rushed at all but played rather leisurely with a slight increase in speed in the last few measures. The number is in the key of E<sup>b</sup> and C minor which make it lay well for all instruments. Top notes for cornets is G and the highest for clarinet is D. *Mills Fl Bd \$3.50. Sym \$5.00.*

**BROADCAST FROM BRAZIL** (M), David Bennett—An excellent program number that will please everyone. A colorful number based on the Latin-American dance, the samba. A pleasing melody line that is smooth and soft has a crisp staccato accompaniment that produces a striking effect. Use solo-tone or shastock mutes for the two cornets having the duet at letter A. The number is not difficult and has few problems—we have found it quite effective to crescendo the ascending scale passages of bass instruments at letter B. Keep the number light in style which is in keeping with the dance of the Samba. *C. F. Fl Bd \$4.00. Sym \$7.00.*

**EARLY CALIFORNIA** (M), composed and arranged by Robert Choate and Merle Isaac—This overture contains authentic music of the Mexican-Spanish and Gold Rush periods of California history. Arrangements of the music have been kept simple and straightforward to maintain folk-song style. If desired, program notes are included so that the number can be used radio style with the announcer reading the appropriate section from the notes for each composition. The number can be used as a band number or for band and orchestra or choral groups and soloists can be used on certain themes. The clever conductor can make a production number from the score of this composition. Two of the most familiar tunes of this selection are the Arkansas Traveler and O Susanna. We have used this number under the direction of Mr. Isaac and have enjoyed it greatly. *C. F. Fl Bd \$5.00. Sym \$8.00.*

**FOURTH PROGRAM**, The (E) Berglein and Skornicka—This very easy number includes (1) United Nations March (2) Twilight Serenade. These two selections have been extracted from The Boosey and Hawkes Band Method. Both numbers are quite easy and are designed to give the young band some supplementary program material during their first few months of training. No dotted or sixteenth notes are used to cause technical problems for a beginning band. There are only two separate clarinet and cornet parts to elimi-

nate register problems. *Boosey and Hawkes, Fl Bd \$2.00.*

**LOVES OWN SWEET SONG** (8) arr. Yoder—This march is based on a melody from Kalman's operetta "Sarl". A beautiful melody in march time with tasty fanfares for brasses. I would like to recommend this number to you as a program

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favorite. The clarinets and baritone have a low sonorous melody against which is a brilliant brass figure—the ending is at an *allargando* tempo with what a lot of us would call a "Hollywood" ending. *Marks Fl Bd \$1.25.*

**MIGHTY FORTRESS IS OUR GOD, A,** (D) by J. S. Bach, arr. C. P. Lillya. A free transcription for band with optional four-part chorus of mixed voices. Frank Simon used this number on one of his recent Sunday programs and gave an excellent reading of the number. The number will challenge a band to play in a sustained, refined manner without explosive accent and sharp attacks. The number would make an excellent festival finale number for band and chorus. The number is one to make a band work to get the fullness that goes with transcriptions of organ music. *C. F. Fl Bd \$5.00. Sym \$8.00.*

**SALUTATION MARCH, (ME)** arr. Buchtel is just off the press. We had the pleasure of playing this number in manuscript and found it to be well arranged for a school band. Some of the technical and register problems have been removed without taking anything away from this old standard. I'm sure you will find this a worthwhile arrangement to add to your library. *Kjos Fl Bd \$1.25.*

**PERCUSSION ANTICS (E)**, Frangkiser. This easy number will give the percussion players something to shoot at and at the same time will add to the bands repertoire of novelty numbers. This selection is quick step in size and must be played at a rapid tempo for best effect. The accompaniment is bit on the modern side and is well done. *Buelow Fl Bd \$1.00. Sym \$1.75.*

As our "All Time-Old Time" suggestion of the month, I would like to call your attention to the novelty "Commin' Round the Mountain" by Henry Fillmore. This tune has been cleverly used to show off the various sections of the band in a novel way that is not slap stick in any way but makes a dignified comedy number. This number is not new but if you haven't used it with your group, I urge you to try it as it is a sure hit on any program. *Fillmore Fl Bd \$2.50.*

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# Good Ideas for Repairing Your Old Instrument Cases

By M. Monahan, Detroit

This is an item about which all instrumentalists should be concerned as cases get so much rough handling and replacements run high in the budget. With a little ingenuity, old and battered cases can take on a new look. The essentials for these minor repairs are:—glue, wood or plastic filler, small brads and Mystik Self-Stik cloth tape. Cracks in the wood should be pried open to admit glue—then a few brads or small nails are used to seal the cracks securely. If wood pieces or chips are missing these holes should first be filled with wood or plastic filler obtained at most paint and ten cent stores. Now the case is ready for the dress-up job of applying the tape. By using the new Mystik Self-Stik cloth tape a neat and fast job can be done. The tape comes in several widths and colors. However, black and brown are the most practical colors for this use. No trouble is encountered when applying the tape on the straight-away as on a metal clarinet or sax case. To apply the tape around the corners use a simple mitre cut with a razor blade or scissors and overlap the cuts for a neat job.

To cover up the cuts and reinforce the corners—which take most of the beating—apply one or more pieces of tape in the opposite manner. This same method can be used with the larger cases.

Any torn or scuffed-up corners or edges can be covered with Mystik-Self-Stik tape. If the handle is shabby or failing apart, just wind any color tape around it and it will serve many years, as the tape is made from a strong broadcloth with a pressure sensitive adhesive and a plastic finish. And while you're doing all this, be sure to have some of your band boys and girls watch the process, as you will want to dispatch

as much of this interesting work to them with possibly a little extra credit thrown in.

Individual musicians may want to go a little further in renewing their cases, such as, applying one coat of clear shellac to one or two coats of Spar-varnish. A case with a finish as hard and neat as this may well outwear the horn it encloses.

Chrome plated buttons (Dime Store) as used on chair legs can be applied to any case to give added protection. These are placed on the bottoms and sides on which cases are rested when taking instrument in and out.

If new hinges are needed which is frequently the case—it is not necessary to remove the old hinges as this tears large holes which cannot easily be fitted with new rivets. Place the new hinges along side of the old hinges. Pry the inner lining loose with a putty knife so as to apply the new rivets—then glue lining back in place using clamps or a couple of lyres for setting.

If you don't wish to be so particular, you can apply new hinges with the use of small  $\frac{1}{4}$  or  $\frac{3}{8}$  inch round or flat head wood screws, being cautious that they do not protrude on the inside. The writer has used all of these ideas to a great advantage, aside from the needed economies—to say nothing of the fun and training my music youngsters have given themselves.

Sometimes a director will think that he needs instrument replacements because the cases are battered and shabby. Just get the horns repaired—fix up those cases as herein explained and you will make the budget go twice as far and your administrators will more than appreciate your ingenious economies. Finally, there is always a pound of cure in an ounce of prevention. I tape up new cases as they come into my band, or better yet, I have my pupils tape up their own. One youngster, with dispatch, came back proudly showing

off his new case with all the edges taped in the color of wine with his initials on both sides, from the leftovers of one roll of tape.

With the high cost of school supplies these days, it is absolutely imperative that all directors do as much as possible with their limited budgets.

## Indiana Holds First Big State Band-Ork Contest

Columbia City, Ind.—For the first time since 1935, Indiana band orchestra and vocal directors had an opportunity to compare the work of their students on a state-wide basis. Early last fall a new music association was formed in Indiana for the express purpose of having an All-State Solo and Ensemble Contest.

This All-State Contest was held at the Arthur Jordan Conservatory at Indianapolis on April 26, with 1,400 young musicians from 150 schools participating. These young musicians had won the privilege of participating by receiving a first division rating in the southern Indiana "state" festival held in Terre Haute and in the three northern Indiana festivals held at Hobart, Kokomo and Fort Wayne.

This first All-State Contest was held with the sanction of the Indiana School Activities Committee, and plans are now being made for a similar contest next year.

The new association, the Indiana School Music Contest Association, is an affiliate of the Indiana Music Educators Association, and is a direct outgrowth of the parent organization.

Response to this year's contest far exceeded the expectations of the organizing committee. It is hoped by the officers of the association, that the Indiana All-State contest will, at least in part, provide some of the motivation that formerly came from the National-Regional Contest. In fact, rules of the contest are patterned after the old National contest regulations.

Present officers of the new association are Robert Welty of Columbia City, President, and L. B. Johnston of Evansville, Vice-president.

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Decked out in new uniforms this 75-piece band of Douglas, Arizona High School is under the direction of W. H. Helmboldt. They took the Class A award at the Sun Carnival Parade in El Paso, Texas for two consecutive years, and last year averaged one appearance a week, made a trip to Mexico. Their float won second prize in the Phoenix, Arizona Band Parade last January.

# Classified

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**FOR SALE:** Slingerland drum set in black lacquer, \$95.00. Robert C. Baxter, 617 Woodbine Ave. S. E., Warren, Ohio.

**FOR SALE:** By owner—Pedler Bass Clarinet—Regular Boehm System. Like New. \$350.00. Write C. Krupsky, 7445 Ward Pkwy., Kansas City 5, Missouri.

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**BLESSING** gold lacquer BB sousaphone \$275.00. Conn oboe \$150.00. Selmer metal clarinet \$75.00. Pfriem wood clarinet \$95.00. All instruments like new. Lots of other bargains. Send for free bargain and repair price lists. Musicians Supply & Repair Co., Elkhart, Indiana.

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**FOR SALE:** 56 band uniforms — Navy blue with orange trim, includes single breasted coat, trousers, military caps, shoulder cords, and some black belts and plumes. Uniforms are in fair condition. Will send sample upon request. If interested, write Ray D. Brummett, Pana High School, Pana, Illinois.

**FOR SALE**—85 cadet-type red coats. Will sell for \$10.00 each. Some white trousers (washable), black sam-brown belts, citation cords, black cadet hats, red pom-poms will be given free of charge to purchaser. Mrs. Faye Ude, Miami Edison Senior High School, 6101 N. W. 2 Avenue, Miami, Florida.

**FOR SALE:** 44 navy blue, wool whipcord, military style uniforms, and caps. Mixed grade and high school sizes. 35 Sam Browne belts. 3 extra coats. Floyd B. Wilson, Morris High School, Morris, Illinois.

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**MAXIM OBOE REEDS.** Handmade, selected cane, easy blowing, beautiful tone, perfect pitch, packed individually, \$1.25, 3 for \$3.25, formerly Philadelphia Symphony, Goldman Band, Maxim Waldo, 1475 Grand Concourse, Bronx, New York.

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**See Next Page for More Interesting Bargains**

## Dr. Hanson Takes over Miami Senior Band



Dr. Howard Hanson (Eastman School of Music) in a characteristic pose while conducting a rehearsal of the Miami Senior High School Band. Dr. Hanson on a visit to Miami worked the band for a strenuous hour on the 2nd Movement of his "Nordic" Symphony—the required contest number for Class "A" Bands in Florida this year. Of the Miami High Band Dr. Hanson said "An excellent Band. They play very musically. A very flexible band."

## Classified Continued

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**CRACKPROOF** String Bass, bargain \$137.50. King Goldlacquered Valve Trombone Outfit, \$87.50. Slightly shopworn Glockenspiel Outfit close out, \$47.50 each. Ludwig 2½ octave Vibraphone with cases, bargain \$295.00. Set of Deean Orchestra Bells in case \$35.00. Set of slightly shopworn Pedal Timpani, bargain \$265.00. Leblanc silverplated Boehm Bass Clarinet outfit, terrific bargain price \$257.50. Lightweight Goldlacquered E flat Sousaphone \$187.50. Holton Silverplated Tenor Saxophone outfit \$142.50. Buffet Conservatory system English Horn outfit, bargain \$295.00. Cerveny Gold Lacquered double French Horn outfit for left handed player in excellent condition, special low price \$265.00. Hundreds of other bargains available. Write for Free Bargain List. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Mich.

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### Accordions

(Begins on page 37)

print this letter in your column and I would like to hear what other teachers do about the following problem: I have a senior and junior band, but it is the ad-



Life at Woodland, California High School revolves around this top-notch band under the direction of William Duntsch. New uniforms help musical morale. The band had 10 members when Director Duntsch took over in September, 1947. Within the group now is a fine 11-piece dance band, a Clown band and a basketball Pep band. Other assets, 6 beautiful majorettes and a new music building completed last year. Slogan: "A good band member will render unselfish service to his school, his community and his nation."

lescent group that worry me and give me that hopeless feeling that it is not worthwhile to give of one's energy to a group that throw everything aside as soon as they reach the jittery age. Their attendance at lessons and band rehearsals drops off, their interest lags unless it is something special to their liking. Their own amusement seems to be the thing of the hour, not one serious thought in their head and the parents seem to be in the same foggy state. James B. (Director).

**Answer:** I believe that every teacher has the same problem, but these young people need you and depend on the advice you give them. As a rule band directors look for a complete turn over in a band every four years. At least you can feel happy over the fact that you have brought them to the point where they can enjoy the riches, the beauty and contentment which music so lavishly pours out to those who have made a study of it. For every one that steps out of the picture, you will find two to take their place. Yes, I would like to hear from other teachers in regard to Mr. B.'s problem.

**Dear Mrs. Largent:** Do you know of any book that teaches one how to direct? Margaret S.

**Answer:** Yes, there is a very fine book with graphic photographs and notation illustrations and will serve as a splendid introduction to conducting namely "The Baton in Motion" by Adolph W. Otterstein published by Carl Fischer.

**Dear Mrs. Largeit:** I am working on a piece that calls for a bellow shake on all the sixteenth notes. How is this done? Jerry D.

**Answer:** The bellows are reversed for each sixteenth note, and both the right and left hand chords are sustained in each measure. Everything depends on reversing the bellows smoothly, and they should open at the top, the bottom of the bellows remains closed, and should not be opened far.

### Success Story

If it hadn't been for a small circus touring New England, Charles F. Butterfield from Providence, R. I., probably would not have attained his goal as a top trombone

player.

Mr. Butterfield, presently with the "Band of America", had played only two years in his school band when he learned that a circus was seeking brass instrument players. He got permission from his parents and toured during the summer school vacation.

He returned to high school and played with the band and later with the Providence Technical high school. He turned professional in 1930.

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